

THE BRICKBUILDER

VOLUME XIX

JANUARY 1910

NUMBER I

PUBLISHED MONTHLY BY ROGERS & MANSON

85 Water Street

Boston, Massachusetts

Entered at the Boston, Mass., Post Office as Second-Class Mail Matter, March 12, 1892.

Copyright, 1910, by ROGERS & MANSON

Subscription price, mailed flat to subscribers in the United States, Insular Possessions and Cuba	\$5.00 per year
Single numbers	50 cents
Subscription price, mailed flat to subscribers in Canada	\$5.50 per year
To Foreign Countries in the Postal Union	\$6.00 per year

SUBSCRIPTIONS PAYABLE IN ADVANCE

For sale by all news dealers in the United States and Canada. Trade supplied by the American News Company and its branches.

ADVERTISING

Advertisers are classified and arranged in the following order:

	PAGE		PAGE
Agencies—Clay Products	II	Brick Enameled	III and IV
Architectural Faience	II	Brick Waterproofing	IV
„ Terra Cotta	II and III	Fireproofing	IV
Brick	III	Roofing Tile	IV

Advertisements will be printed on cover pages only.

CONTENTS

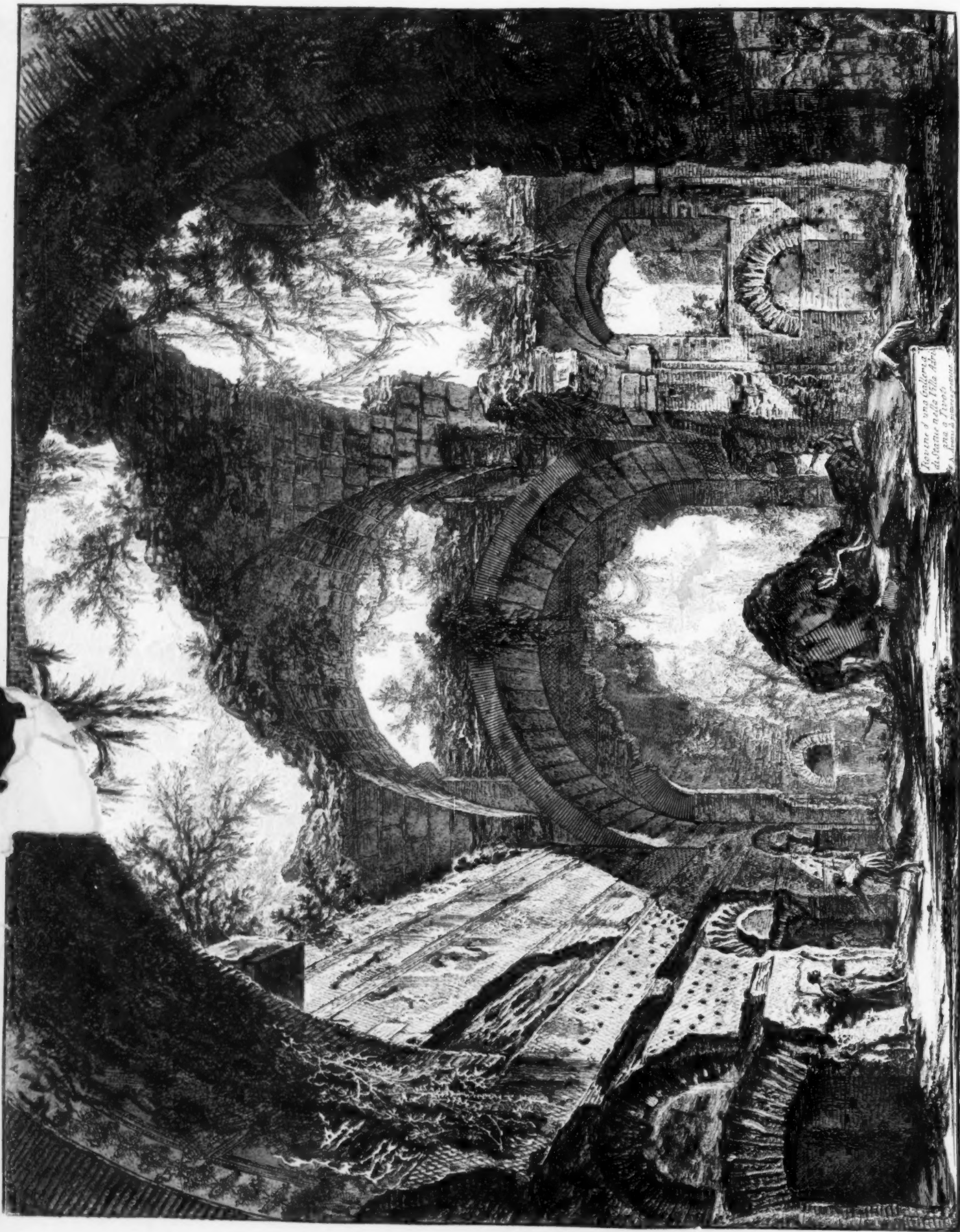
PLATE ILLUSTRATIONS

FROM WORK BY

HARDING & SEAYER; STOCKDALE HARRISON & SONS; HERTS & TALLANT; JANSSEN
& ABBOTT; PARKER, THOMAS & RICE; ALBERT RANDOLPH ROSS AND
GEORGE L. HEINS; TALLMADGE & WATSON; HARRY S.
WATERBURY; WHEELWRIGHT & HAVEN.

LETTERPRESS

	PAGE
RUINS OF A VAULTED HALL IN HADRIAN'S VILLA AT TIVOLI, NEAR ROME.....	Frontispiece
STATE FAIR BUILDINGS AT SYRACUSE, N. Y.	1
HAMPSTEAD GARDEN SUBURB.....	9
FORD BUILDING, DETROIT, MICH.—DETAILS OF CONSTRUCTION	13
FORTY-THIRD ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS	14
PLATE ILLUSTRATIONS—DESCRIPTION.....	17
EDITORIAL COMMENT AND MISCELLANY	18



RUINS OF A VAULTED HALL IN HADRIAN'S VILLA AT TIVOLI, NEAR ROME.

GIOVANNI BATTISTA PIRANESI, DEL.

Hadrian (Roman Emperor from 117 to 138 A. D.) traveled extensively throughout the empire, especially devoting attention to literature, philosophy, and the fine arts. The villa at Tivoli, some miles in circumference, was designed to represent what the emperor had met with on his travels. It was probably ruined when Tivoli was sacked by the Goths in 545. The ruins of the villa, including the vaulted hall, are in the foreground. The stamps on the bricks show it to have been built between 127 and 138 A. D.

THE BRICKBUILDER

VOL. 49 NO. 1

DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY

JANUARY 1910

The State Fair Buildings at Syracuse, N. Y.

GREEN & WICKS, ARCHITECTS.

THE New York State Fair Group is emerging from a chrysalis condition into a state of perfection. The first effort was apparent during 1908 in the Manufactures and Liberal Arts Building; the second has been revealed in 1909 in the State Institutions and Dairy Buildings on the opposite side of the spacious Empire State Court. In architectural form and construction, in coloring and in proportion, these three new buildings must appeal to visitors as appropriate to the dignity of the agriculture of the great state of New York.

In the State Institutions Building will be housed the exhibits of twenty-four state departments and institutions. Contiguous to and opening into the State Institutions main room is the State Grange headquarters. Very different are these rooms from the canvas quarters of former years. The lofty auditorium is provided with four hundred easy chairs, tables for lunches, free package checking rooms, and retiring rooms for both men and women.

In a separate building of equal size with the State Institutions Building, to which it

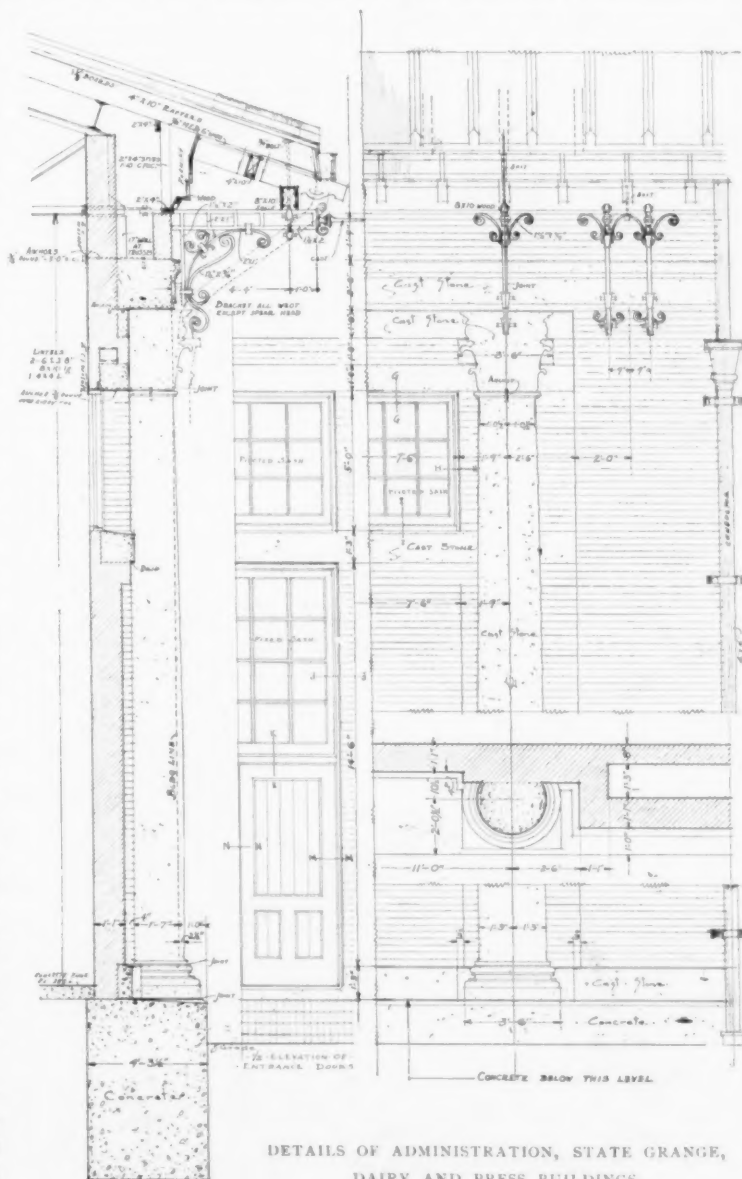
is connected by a superb colonnade, is the Dairy department.

Buildings for expositions and fairs are usually of temporary and flimsy construction. In the exposition class,

where used for one season only, this sort of building is all that is required. The structures need only be safe and fitting to their purpose — mere enclosed shelters. But for fair buildings, where used year after year, it is desirable to construct solidly and effectively.

The flimsy structure epoch had been in vogue in the Syracuse State Fair work for many years previous to 1908, but in that and the preceding year a careful review was made of past work, and it was ascertained that in the long run permanent, solidly constructed buildings, placed in accordance with a positive plan, would be more economical and desirable.

In the spring of 1908 the state began its policy of permanent construction. Appropriations were considered in 1907 for a continuance of the early method of construction, but Governor Hughes, who visited the fair



DETAILS OF ADMINISTRATION, STATE GRANGE, DAIRY AND PRESS BUILDINGS.

that year, promptly disapproved of the plan, taking the ground that before more money was expended by the state the following items should be observed:

First. That plans should be secured for a comprehensive and artistic grouping of the buildings and a systematic arrangement of the roads and grounds.

Second. That future appropriations should provide funds sufficient to build permanent structures.

Third. That a scheduled estimate for a complete and permanent grouping be made.

With the recommendations of the Governor in view an appropriation was made in the year 1907, and placed in the hands of the State Fair Commission with directions providing for a preliminary competition to select architects to carry out the scheme. Many designs were submitted, but those presented by Green & Wicks, of Buffalo, were chosen. The architects

were directed to prepare carefully studied block plans providing for all the various fair departments, and also to prepare a detailed schedule showing the cost of each particular part of the work, thus enabling the Fair Commission to present to the legislature in a well thought out, comprehensive manner, the needs of the fair.

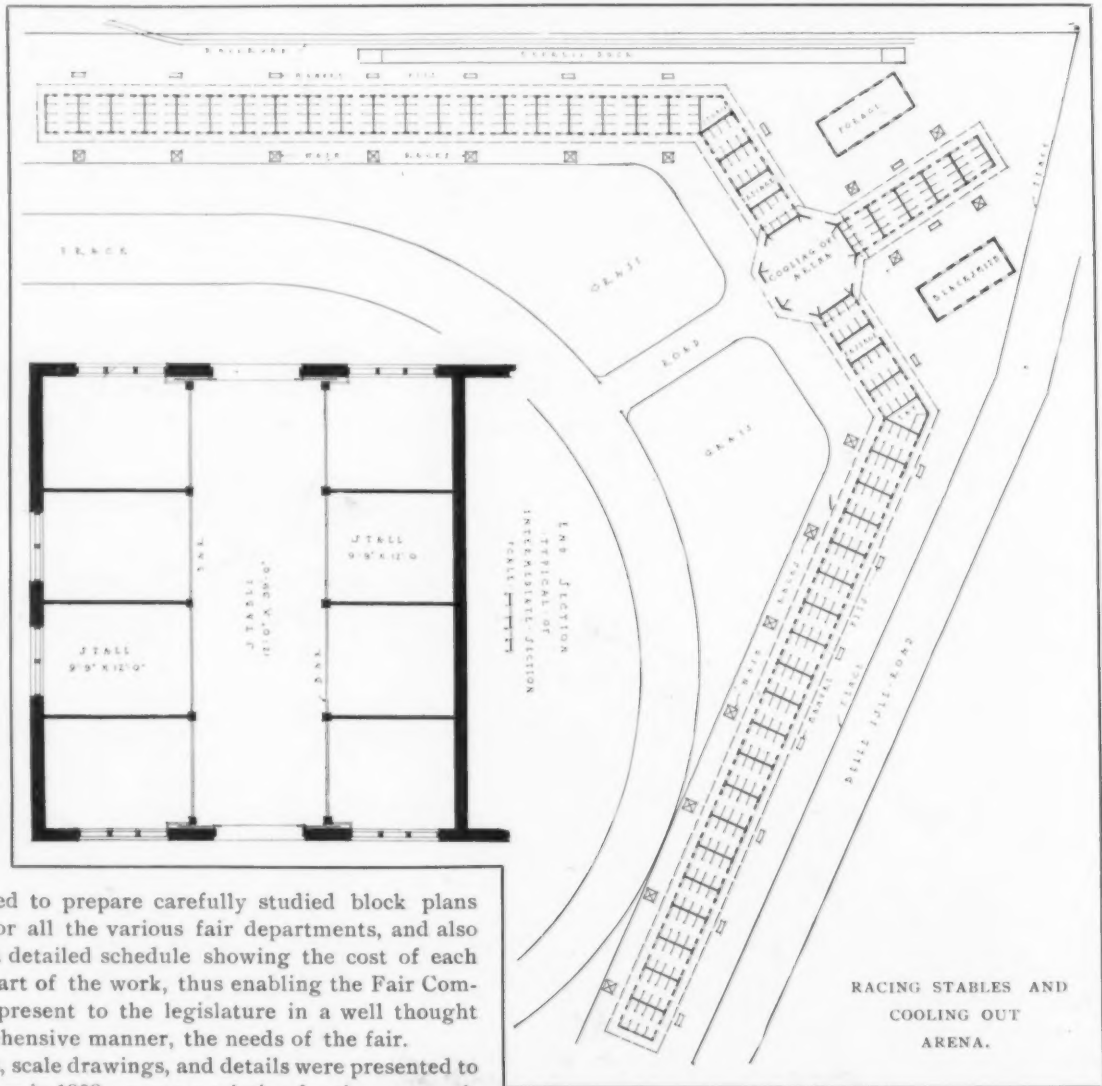
The plans, scale drawings, and details were presented to the legislature in 1908, an appropriation for the new work was obtained, and the first large building, the Manufactures and Liberal Arts Building, measuring 500 feet long and 150 feet wide, was constructed in five months' time.

In 1909 appropriations were made for the Dairy Building, the Grange Building, the State Institutions Building, and the Stables; these buildings were quickly planned, constructed, and used for the fair of 1909.

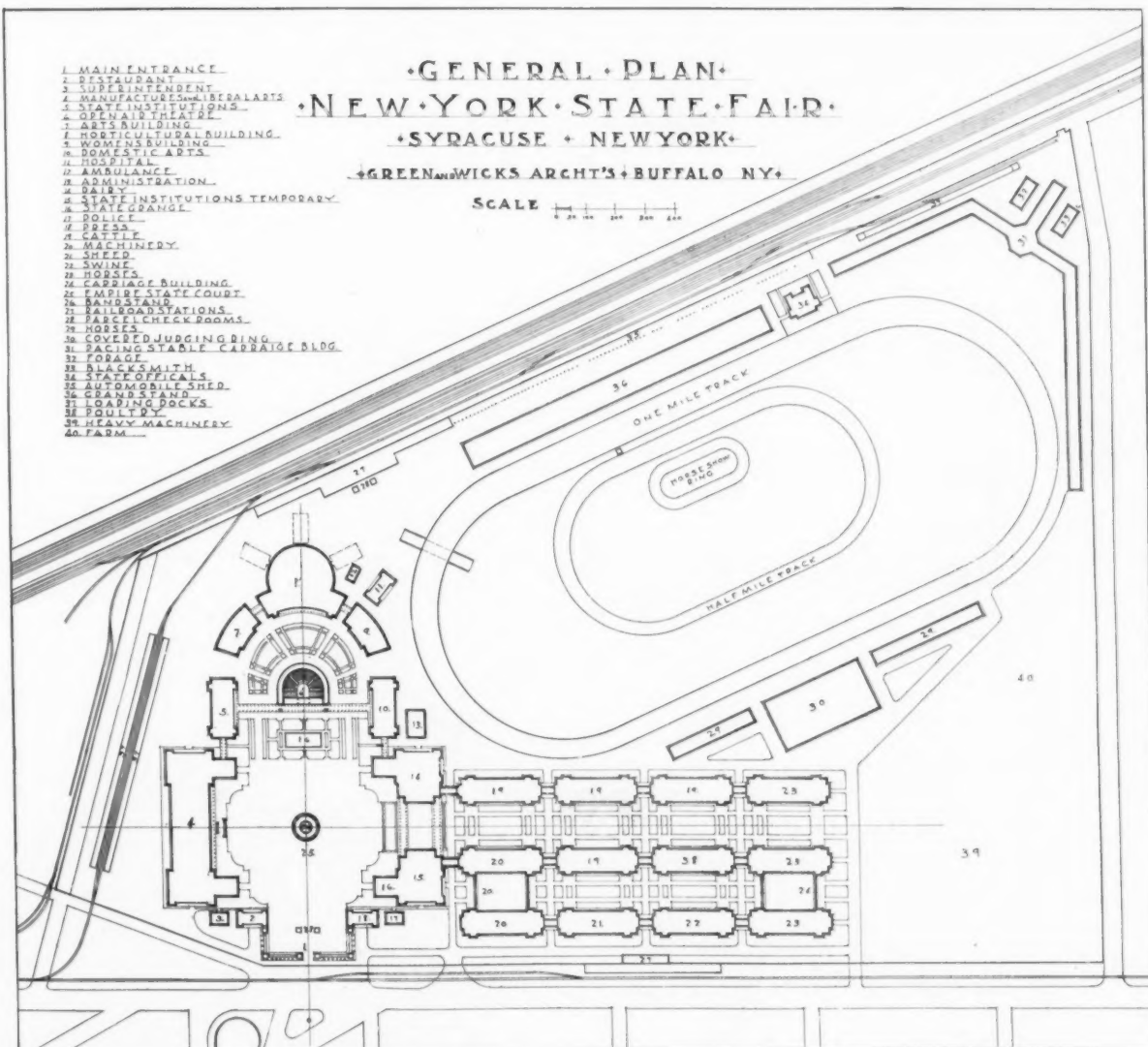
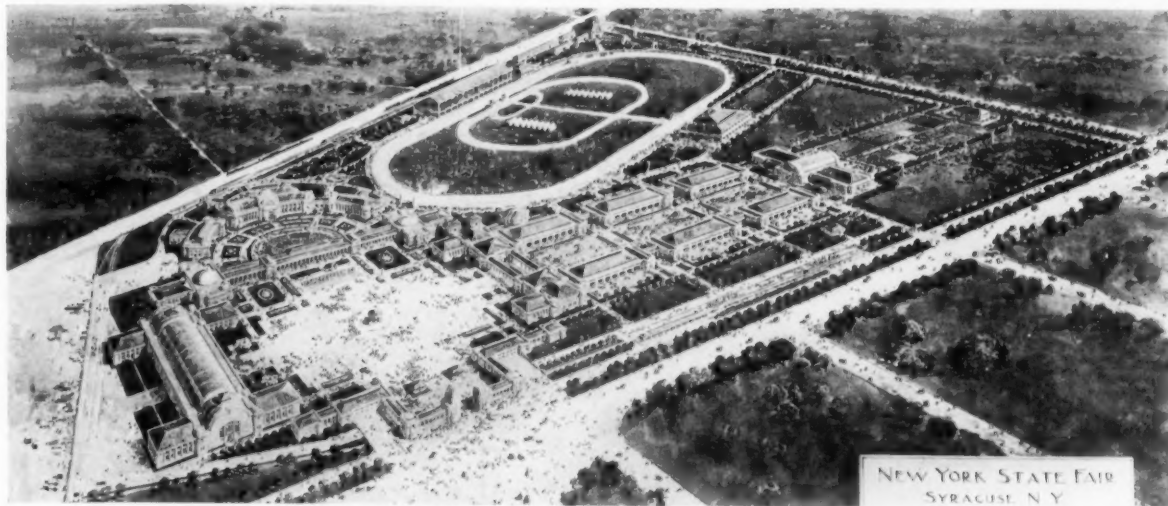
After careful consideration of the whole problem it was finally decided to use on the exterior walls of the buildings a gray brick with a soft yellow tone. The bricks were laid with 1 inch white mortar joints. The point-

ing was formed with a grooving tool, giving shadow marks over the entire façade. The brick walls are well massed and proportioned and the façades are marked with peristyles and colonnades. The roofs, which are light bronze in color, have wide over-hangs with bracketed cornices, which in combination with the gray brick and stone trimmings have given very satisfactory results.

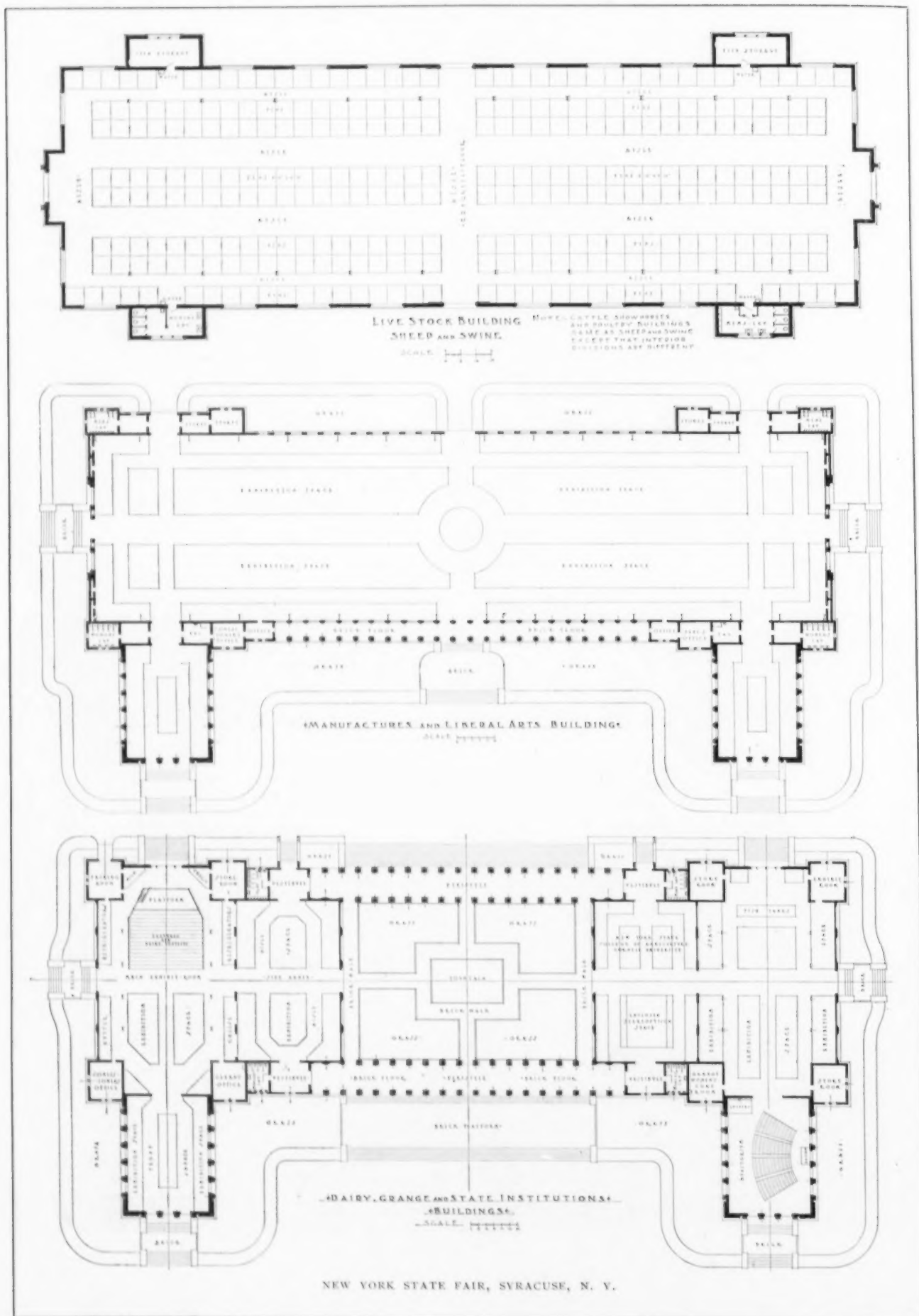
The schedule and plot plan, which is illustrated, shows the extent of the work undertaken, amounting to about \$2,000,000. It is not intended that this work shall be done in one season. The state makes a liberal appropriation

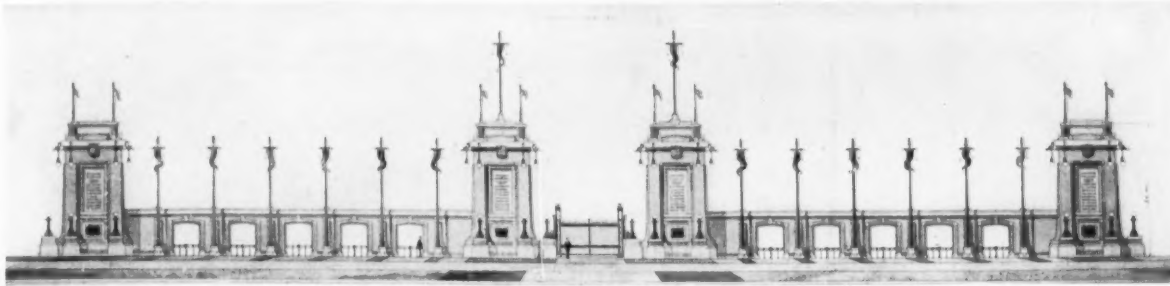


from year to year and will continue to do so until the work is fully completed. This is undoubtedly a conservative way to proceed, but the results would be better if all the buildings could be constructed in the same year and under one contract, as one large contract is more economical than many small ones. Besides it would give to the people at once completed buildings for their great fair, and would obviate the necessity, which in itself is expensive, of fitting the old to the new parts. The chief difficulty would be in housing the fair during the year of construction, but if the appropriation could



NEW YORK STATE FAIR, SYRACUSE, N. Y.

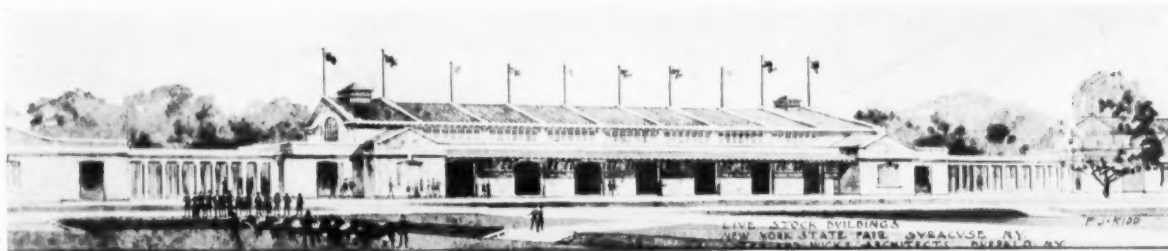




ALTERNATE SKETCH FOR PRINCIPAL ENTRANCE.



RACING STABLES, CARRIAGE BUILDING IN THE CENTER.



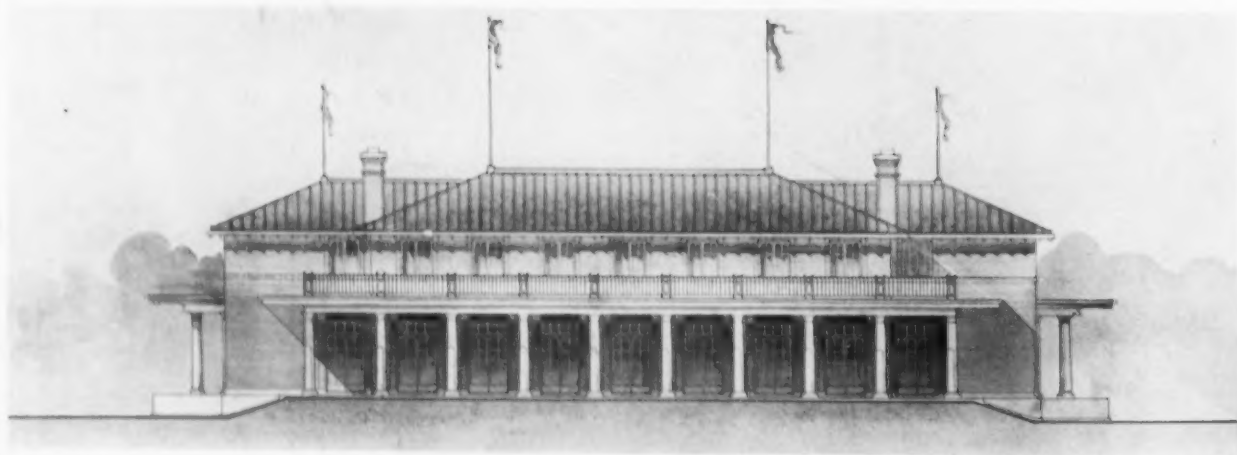
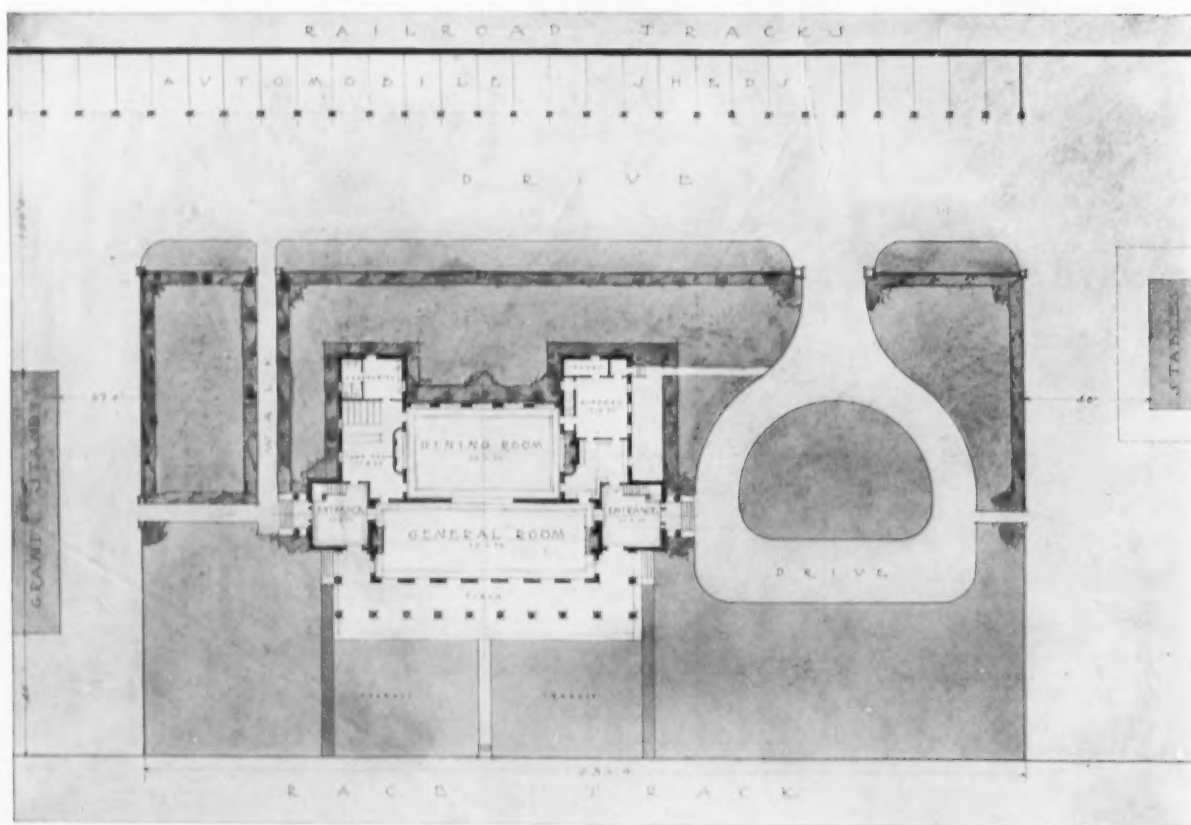
LIVE STOCK BUILDINGS.



BUILDING ON NORTHWEST SIDE OF EMPIRE STATE COURT.



MANUFACTURES AND LIBERAL ARTS BUILDING.
NEW YORK STATE FAIR, SYRACUSE, N. Y.



STATE OFFICIALS' BUILDING.

NEW YORK STATE FAIR, SYRACUSE, N. Y.



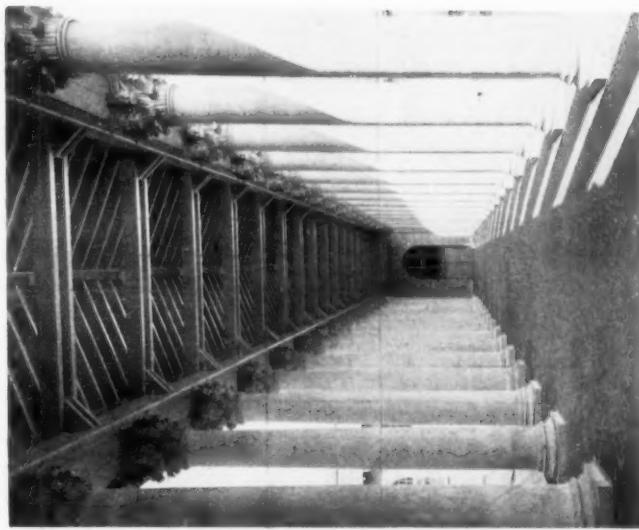
SOUTH END DAIRY BUILDING.



GRANGE BUILDING.
FRONT ANNEX TO STATE INSTITUTIONS BUILDING.



MANUFACTURES AND LIBERAL ARTS BUILDING.



INTERIOR PERISTYLE.
BETWEEN DAIRY AND STATE INSTITUTIONS BUILDINGS.



DAIRY, STATE INSTITUTIONS, AND GRANGE BUILDINGS.



COLONNADE.
MANUFACTURES AND LIBERAL ARTS BUILDING.

NEW YORK STATE FAIR, SYRACUSE, N. Y.

THE BRICKBUILDER.

be made so that the work could be started immediately after the close of a fair the entire group could be completed in one year's time.

The main feature of this group is the large Empire State Court, 500 feet wide, about which the principal buildings are placed.

Passing through the main entrance, the Manufactures and Liberal Arts Building is on the left, and the Dairy, Grange, and State Institutions Buildings on the right, while the Horticultural Building is in the semicircular grouping at the end, giving altogether a magnificently formed court. On the cross axis to the right are the Live Stock Buildings, giving a long and beautiful vista. The race tracks are placed on one of the radial axes leading from the center of the amphitheater end of Empire Court. The Stables are placed at the far end of the race track, somewhat away from the main grouping.

The entire group, except for Stables, is compact, and each building is easy of access from the large courts.

One wishing to "do" the fair methodically may start at the right or left of the main or architectural entrance, or at any other part of the grouping for that matter, and continue through peristyle and buildings until the place of beginning is reached.

Peristyle passages are desirable in sunny

ESTIMATED COST
OF ENTIRE DEVELOPMENT AND COMPLETION AS SHOWN BY PLAN.

No.		Size.	Sq. Ft. Asked For.	Actual Sq. Ft.	Cost Per Sq. Ft.	Total.
1	Administration	50 x 100	4,000 1,500	5,000 Two stories 10,000	\$4.00	\$40,000
2	Hospital, two stories	50 x 100	5,000	5,000 x 2 = 10,000	5.00	25,000
	Ambulance, two stories	25 x 50	Not asked for	1,250 x 2 = 2,500	5.00	6,250
	Fire House, two stories	25 x 50	for	1,250 x 2 = 2,500	5.00	6,250
3	State Grange, with large hall	60 x 75 Two stories	7,500	4,500 4,500 9,000	2.75	25,000
4	Manufactures and Liberal Arts	160 x 500	80,000	80,000		
	With two front annexes	60 x 75 One story		9,000 89,000	2.50	222,400
5	Live Stock Pavilions, Cattle, Sheep, and Swine	75 x 275 Six buildings	200,000	123,750 60,000 183,750	1.00	183,750
	Six annexes	80 x 125 One story				
5	Show Horses	150 x 400	75,000	60,000		
	Annex	100 x 160		15,000 75,000	2.00	150,000
5	Race Horses		75,000	20,800		
	Two buildings	40 x 260		23,200		
	Two buildings	40 x 290		31,400		
	One building	100 Round		75,400	1.00	75,400
	Covered Judging Ring, including 10,000 square feet of sheds	180 x 350	Not asked for	63,000*	2.50	157,500
6	Dairy Building	100 x 130	10,000	15,000		
	Annex	75 x 125 One story		9,400 24,400	2.50	61,000
7	Horticultural Building	75 x 300	75,000	22,500		
	One Circular Annex	125 Round		40,000 62,500	2.50	156,250
8	Poultry, one story	140 x 175	20,000	24,500		
	Press Building, two stories	60 x 75		4,500 29,000	3.00	87,000
9	Art Building	75 x 150 One story	10,000	11,250	3.00	33,750
10	Women's Building	75 x 150 One story	10,000	11,250	3.00	33,750
11	Restaurant	50 x 100 Two stories	5,000	5,000 5,000 10,000	4.00	40,000
	Must be considered as part of Main Entrance (No. 26)					
12	Model Farm Barn	50 x 100 One story	5,000	5,000	2.00	10,000
13	Space for Farm Implements		200,000	197,000		5,000
14	Open Air Theater	180 ft. Round	3,000 Seats 5,000	20,800	2.00	41,600
15	Sanitary Buildings					10,000
	Four, each \$2,500					
16	Trackage			10,000		10,000
	Freight Platform	20 x 470 x 2		18,800		
17	Railroad Station, Waiting Rooms, and Platforms					25,000
18	Police Building	35 x 60	2,100	2,100		
	and Other Services	Two stories		2,100 4,200	2.50	10,500
19	State Institutions	75 x 200	20,000	15,000 x 2 = 30,000		
	One-half Peristyle	25 x 125		6,500 21,500	3.00	64,500
20	Domestic Arts Building	75 x 200	20,000	15,000		
	One-half Peristyle	25 x 125		6,500 21,500	3.00	64,500
21	Superintendent's House and Other Service	35 x 60 Two stories	1,500	2,100 2,100 4,200	2.50	10,500
22	Parcel Check Rooms	20 x 20	1,000	1,600	2.00	3,200
	Four Buildings	One story				
23	Press Building, See Poultry Building	Included in Item No. 8				
24	One Band Stand	30 x 30		900	2.00	1,800
	One Band Stand	80 Round		5,026	2.00	10,000
25	Judging Stand	30 x 30		900	2.00	1,800
26	Main Entrance	20 x 500		10,000		25,000
27	Fountains, Pools, Canals, etc.					25,000
28	Grounds, Grading, Planting, etc.					175,000
29	Roads and Walks					50,000
					Total	\$1,846,700

* Madison Square Garden 200 x 300 = 60,000 sq. ft.

or inclement weather, and they give a great amount of architectural effect to the buildings. These features, with the harmonizing colors of material selected, gave the architects an opportunity, which they have made good use of. While dignified, there is a certain gaiety about the whole which seems to belong to fair groups.

The interiors of the buildings are plain and simple, and as many large spaces are obtained as possible without posts or piers.

The buildings are clerestoried or sky-lighted so that groups of exhibits may be placed, when desired, against the outside walls. The walls of the interior of the buildings are laid up in gray brick, which look much better and reflect light more clearly than would red brick.

The members of the State Fair Commission who have the direction of this work are: Lieut.-Gov. Horace White, Syracuse; Charles A. Wieting, Cobleskill; Ira Sharp, Lowville; Abraham E. Perren, Buffalo; DeForest Settle, Syracuse; Com. of Agriculture, Raymond A. Pearson, Albany; William Pitkin, Rochester. A. E. Perrin, who is chairman of the Roads and Grounds Commission, has charge of the construction of the buildings.

The schedule of buildings to be constructed and estimated cost of each is given in the table.

The Hampstead Garden Suburb.

BY R. RANDAL PHILLIPS.

A GREAT deal has been said, and a great deal has not been said, about the Garden Suburb or Garden Colony at Hampstead, on the northwestern side of London. The movement from which it springs is rather a social movement than an architectural one, and those

who have been talking most about it have concerned themselves chiefly with the social aspect of the scheme. For that reason some people (among whom the present writer is disposed to count himself) have started with an undefined prejudice against the place, this prejudice arising

from the remembrance of the work which a certain class of big-tie and homespun architects have done elsewhere in the country, with the fostering approval of a band of supporters. Let it be said at once there is always a taint of the crank about these zealots. They are extremists, and when they touch architecture they do so in an extreme way. They persist in shutting their eyes to the actual face of things. The problem they set out to solve is one concerning town-dwellers, yet they invariably seek a solution in country models, and by doing so they alienate a great number of people who, while recognizing very clearly the deficiencies and the stupidities of the ordinary suburban house, are not so foolish as to imagine themselves to be goatherds or country laborers.

It is one thing on a summer day to walk through an English village where the charm of the old houses remains undisturbed by modern invasions; where the eye sees time-stained thatch, lime-whitened walls overgrown with rose and with clematis; a garden filled with flowers in sweet profusion; and within the house a quaint common-room or kitchen, with its simple furniture, its

bare floor, and perhaps its ingle-nook — all so artless, yet so abounding with art in a real sense — so unpretentious, yet so satisfying. But that is largely a mood of the moment and of the place which inspires it, and it is essentially a part of the life of the cottager and his family

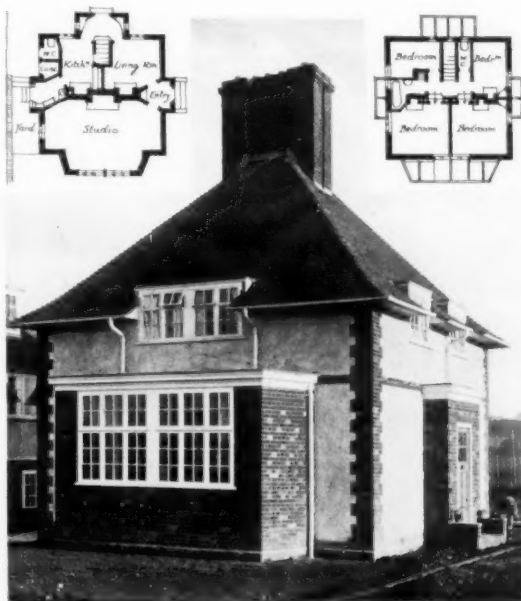
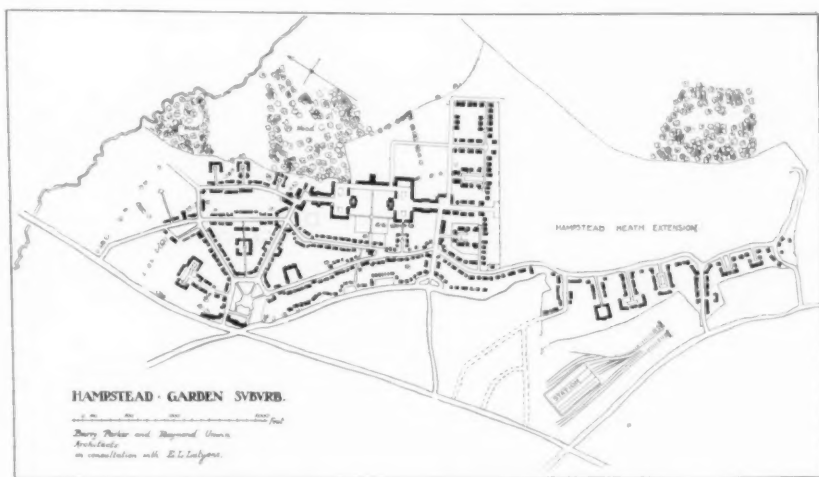
who are the central figures of this domestic scene. But town-dwellers are not cottagers. Their lives may be needlessly complex, their luxuries far too many; but you cannot alter that in a stroke. You cannot, indeed, have at one and the same time the simplicity of the rustic and the culture of

the other class, and the attempt to put the latter into a house created out of the simple life of the former is and always will be futile.

There is more than a touch of this attempt at the Hampstead Garden Suburb. In some cases the aversion to any degree of symmetry has led to planning of the most rambling description, to "restraint" in design which becomes bare ugliness, to "variety" in treatment which is mere patchwork. But having thus given some indication of the demerits of the scheme, fairness demands the admission that it offers much that is commendable and enjoyable.

Taken as a whole, it is unquestionably a great advance on the ordinary town suburb. The houses, if they err in some cases, are generally of suitable design; they are soundly built with good materials, they are spread about with green spaces, and there is a sense of unity about the suburb which is distinctly gratifying.

Walking through this garden-colony, the remembrance of the ordinary suburb comes to mind, and one makes a mental comparison between this place and the customary conglomeration of hard-



HOUSE BY GEOFFRY LUCAS, ARCHITECT.



HOUSE BY T. M. WILSON, ARCHITECT.

featured villas entrenched in monotonous order, approached by those 10 foot drives, with serried ranks of Lobelia and Calceolaria on either side. The change is refreshing.

Hampstead is the highest ground around London, and consequently the driest and the healthiest. The Heath is a wide preserve against the inroads of the speculating builder, and it is just on the boundary of the Heath that the suburb is being established. The promotion of the scheme is due to the Hampstead Garden Suburb Trust—a public-spirited body of private individuals.

The trust was formed about five years ago, at a time when a large tract of country beyond the Heath was in danger of being spoiled by the extension of the "Tube" and the succeeding exploits of house builders. Parliamentary sanction was obtained, and an area of 240 acres was acquired by the trust at a cost of \$560,000. Messrs. Barry Parker and Raymond Unwin were appointed architects to the trust, and in consultation with Mr. E. L. Lutyens they drew up the plan which is here reproduced. Contrary to the usual practice when new buildings are to be erected, the greatest care was taken to preserve the trees and hedges on the estate and to develop the plan in relation to the existing features. The plan, indeed, wanders too much. There is not enough symmetry in it. It lacks an amount of regularity which would be pleasing—a defect which is more evident when actually

viewing the suburb than when inspecting a plan of it. The roads are bordered with trees, judiciously planted, and by special sanction grass margins are added to them in a way which the usual local by-laws render impossible.

The development of the estate is being undertaken primarily by the Garden Suburb Development Company, whose method of working is quite different from the usual method of building estate companies. In the first place they put themselves in communication with architects whose domestic work was known and approved, and by allocating a series of plots to each they acquired an excellent series of designs.

The houses, it will be seen, are carefully and pleasingly designed. In the majority of cases the English cottage has been taken as a standard, or at least as an inspiration, while others follow on eighteenth-century lines. In their present condition they are necessarily

more or less harsh, being so new, but when the shrubs and plants have grown up about them, and when the greens around which some of them are planned have been brought into condition, the effect will be greatly enhanced, and the suburb will gain much in appearance. Nothing, however, will ever alter the smallness of the rooms in some of the houses. This diminutiveness, in fact, is ludicrous in certain instances. There are living rooms so Lilliputian that a most



HOUSE BY E. GUY DAWBER, ARCHITECT.

moderate-sized table surcharges them, and the occupants, so steeped in the "simple life," have to get in where they can. These cases illustrate the crank element in the suburb already referred to. And the same

thing is seen in some of the bedrooms, where the smallness of the casement window is made still more evident by the insistence of a modern Sheraton dressing-table which backs against it. Thus the revulsion from the big sash window of suburbandom!

One very interesting building is "Waterlow Court," a block of flats for "working ladies" which has been designed by Mr. Bailie Scott. It is built around a large square grass plot, and the



"WATERLOW COURT," BY M. H. BAILLIE SCOTT, ARCHITECT.



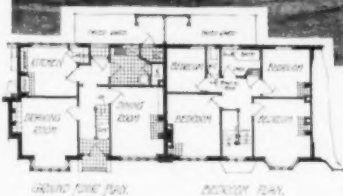
HOUSES, MICHAEL BUNNEY AND C. C. MAKINS, ARCHITECTS.



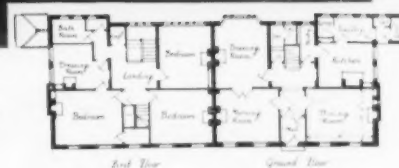
"WATERLOW COURT," M. H. BAILLIE SCOTT, ARCHITECT.



A TYPICAL VIEW.



HOUSES BY
MICHAEL BUNNEY
AND C. C. MAKINS,
ARCHITECTS.



HOUSES BY
GEOFFRY LUCAS,
ARCHITECT.

HAMPSTEAD GARDEN SUBURB, ENGLAND.

enclosure possesses all the charm of a college quadrangle. Other blocks, more or less similar in grouping, have been designed by Mr. Geoffrey Lucas, Messrs. Michael Bunney & C. C. Makins, Messrs. Barry Parker & Raymond Unwin, and Mr. Guy Dawber.

On the highest portion of the estate there is a plateau which is to be laid out as the Central Square. The buildings to be erected around it have been designed by Mr. Lutyens. On one side is the institute, a fragment of which is included among the accompanying illustrations, though it should be pointed out that the detail shown is really a part of what will eventually be the inner porch of the building. To the south of the square is the Episcopal church, now being built; to the north the Free church; while the remaining side will be occupied by another group of public buildings.

The system on which the building work is carried out is interesting. The Development Company invited tenders from a number of firms, not at a rate per house, but on the basis of \$150,000 worth of work. The firm engaged is paid according to a schedule of prices. By these means the soundness of the work is assured. Great care has been taken in the selection of the workmen, the ultimate staff of 300 to 400 men

having been chosen after testing the ability of more than 1,000 in nine months' building on the estate. The houses with a few exceptions are not built to be rented, but to be purchased, either outright or by an initial payment of, say \$1,000, and the balance by yearly instalments — this system being worked in conjunction with a reputable insurance company. The houses themselves vary from

large to small, some of them costing \$10,000 or \$15,000, and others (quite cottages), costing only a few thousands of dollars. Brick is used throughout, either roughcast or left plain, and all roofs are covered with red tiles. As a whole the effect is good, and in an age when the ever-increasing growth of cities is a menace to domestic life it is well to turn to such a practical example as the Hampstead Garden Suburb affords. There can be no doubt that the housing problem will only be satisfactorily solved by

schemes more or less of this character. Towns cannot be allowed to spread themselves mile after mile without check or hindrance. Hence come town planning bills and development proposals that aim at stemming the wholesale building over of estates on the fringe of urban centers — hence the search for a way out of the difficulty — and hence this excellent object lesson at Hampstead.



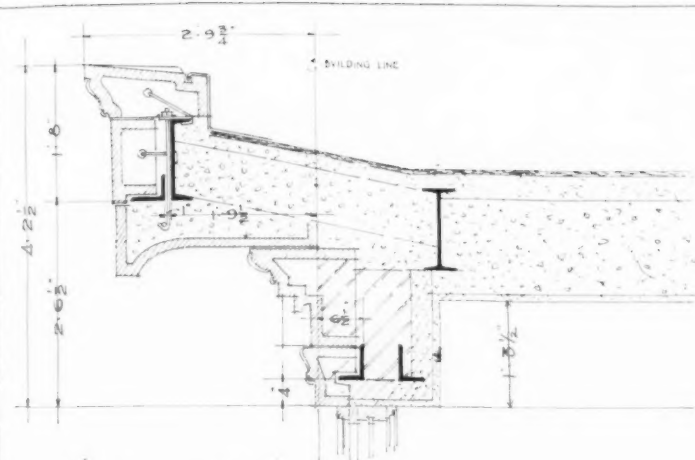
HOUSE BY ARNOLD MITCHELL, ARCHITECT.



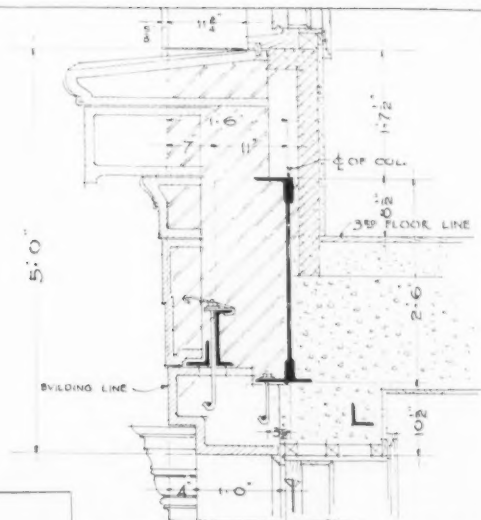
ENTRANCE.
HOUSE BY HERBERT A. WELCH, ARCHITECT.



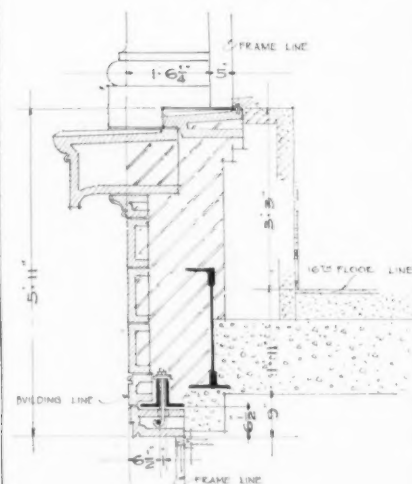
ENTRANCE.
INSTITUTE BY E. L. LUTYENS, ARCHITECT.



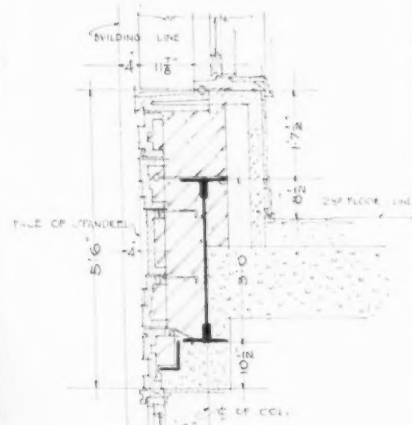
TYPICAL SECTION THRU
MAIN CORNICE.



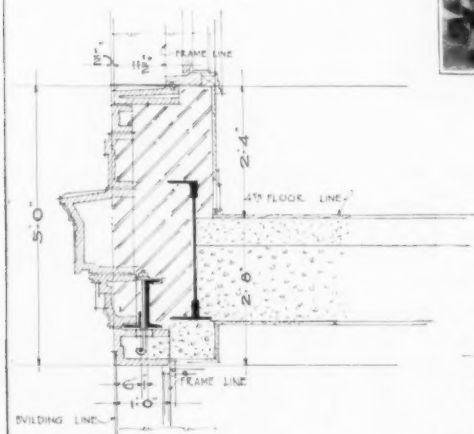
TYPICAL SPANDREL SECTION
3RD FLOOR



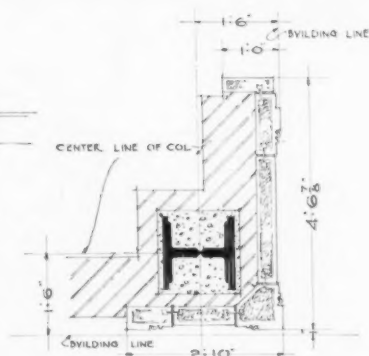
TYPICAL SECTION
16TH STORY BELT COURSE.



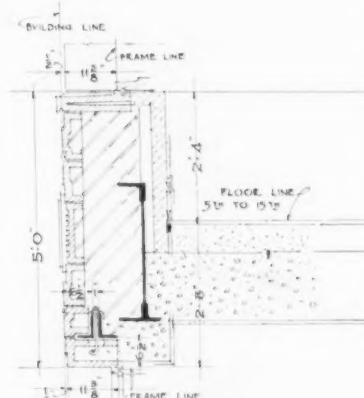
TYPICAL SPANDREL
2ND STORY



TYPICAL SECTION
4TH STORY BELT COURSE



PLAN OF CORNER PIER



TYPICAL SPANDREL
5TH TO 15TH FLOORS

FORD BUILDING, DETROIT, MICH., SHOWING DETAILS OF TERRA COTTA CONSTRUCTION.
D. H. Burnham & Co., Architects.

FORTY-THIRD ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

DURING the past decade the conventions of the American Institute of Architects have steadily advanced in interest, in vitality, and in constructive quality. From the beginnings nearly half a century ago the process has been one of emergence from a self-centered, intensive professionalism, into the wider vision of liberal inclusiveness. There has been a corresponding increase in self-respect, in appreciation of the mounting dignity and responsibility of the profession. The Forty-Third Convention was no exception to the rule; in many ways it reached the highest point yet touched in its sense of dignity, its statesmanlike and constructive legislation, its vital grasp of conditions, possibilities and duties; above all, in a certain fine spirit of comradeship, mutual interdependence and appreciation.

In the Address of President Gilbert, the Report of the Board of Directors, and those of the Standing and Special Committees this constructiveness was particularly apparent, while the legislation throughout was of the same high character. This committee work is fast becoming, as it should, one of the most important functions of the Institute; in the majority of cases the committees—which for the past few years have been peculiarly well chosen—have devoted themselves to their work with universal singleness of purpose, and with a broad vision that eventuates in stimulating and thoughtful reports that are well received—and too often placed on file, no more to be heard from. As was forcefully brought out in Washington, much of this work is purely gratuitous, many of the committees paying all their own expenses (which is bad economics, however good it may be as an evidence of generosity and unselfishness), and it demands a better fate than entombment in somewhat dilatory "Proceedings." Legislation without the "enacting clause" is inoperative, and it may be questioned if the Institute does not occasionally lay itself open to some criticism on these lines.

Of the work of the committees for the past year that on contracts and specifications is undoubtedly the most ambitious and weighty; the chairman, Mr. Atterbury, made no attempt to place the work before the convention, as its magnitude made this manifestly impossible, but two years of the hardest and most conscientious labor have brought their fruition and this will shortly be placed before the members of the Institute, the first logical and successful attempt at the standardizing of a most important but hitherto somewhat chaotic department of architectural practice. Those who are familiar with the achievement of the committee have perfect confidence that another great question referred to it by the last convention—the standardization, so far as possible, of the building law in the United States—will be handled in an equally competent manner, even though the difficulties in the way of a solution are ten times greater than those in the case of contracts and specifications.

Of equal importance, though in a widely different field, was the Report of the Committee on a Canon of Ethics. This report also represented the most arduous and incessant labors and the result was striking in its simplicity and convincing quality; evidently the aim of the committee had been to avoid niggling distinctions and irrita-

ting prohibitions, and instead to establish broad and sound principles covering only the most fundamental points, leaving the Chapters to work out such minor details as local conditions might make necessary. Cognate in its nature was the action recommended by the Board and heartily endorsed by the convention, whereby for the future it becomes unprofessional for a member to take part in a competition unless the terms have been approved either by a Chapter, or by the Institute itself. It will be remembered that this matter has been developing slowly, the last preceding action making such participation unprofessional only if a given set of conditions had been officially condemned by the Institute or one of its Chapters.

Significant also was the general disfavor expressed at the growing custom of Chapters to issue local schedules of charges different to that of the Institute even though not inconsistent therewith. This brought up the whole question of the relation between the Institute and its Chapters, a question of some delicacy and great importance, not altogether lacking also in elements of peril, and the result was that by vote of the convention the Board was formally instructed to canvass the whole matter and report its conclusions in the form of definite resolutions.

The raising of the dues was a foregone conclusion and was imperative if the finances of the Institute were to remain in a healthy condition; the action was indicative also of the growing sense of the dignity and importance of the organization, the old scale having been rather absurdly out of proportion to the actual benefits received, and far less than similar charges in other countries. If the evident desire of the convention is carried out by the Board, viz: that some rearrangement of the several classes of membership be made so that those now ineptly termed "Associates" shall become to all intents and purposes, and in name also, the regular and standard members, the rank of Fellow becoming but little more than a mark of signal honor accorded to a few, there will be little opposition to this last raising of the dues.

Nothing was said about last year's change in the schedule from five to six per cent for professional services, and it may be assumed that this most desirable reform has been adopted without difficulty and is now in a fair way to obtain full public recognition as the law of the profession.

Amongst the committee reports that on "Allied Arts" was by far the most sensational and provocative of thought. There seemed to be three categories of listeners: Those who denied Mr. Pond's premises, but accepted his conclusions; those who admitted his premises, but refused his conclusions; and those who were so appalled at the ruthless destruction of the obvious, the merciless annihilation of platitudes, that they lost all sense of the difference between conclusions and premises. Everyone admitted, however, that as criticism this notable paper was both brilliantly destructive and as brilliantly constructive, and it would be unfortunate were it to be buried in proceedings with no opportunity given for wider publicity.

The Report of the Committee on Education was as well thought out and stimulating as usual, this time the subject being the education of those who can afford neither the time nor the money for full courses in regular schools and are driven back on the more than doubtful offerings of the Y.M.C.A. classes and the correspondence schools. The committee urged that the Institute should

offer its services in an advisory capacity to these educational free-lances; that it should urge the colleges to take up "University Extension" amongst draftsmen and poor students; and that in some way the Architectural League of America should be brought into line, assimilated, and made the educational agency of the Institute. The action of the League convention, which was held at the same time as that of the Institute, seemed to play up to this last suggestion, as its attitude was friendly and approximating to a degree, but it is difficult to see how so important a matter as education could safely be handled by the League, or any subordinate, semi-independent body, unless it were wholly interpenetrated by the Institute itself and directly controlled thereby.

The ever-present question — the method of nominating officers — was well to the front as usual, and also, as usual, a new experiment is to be made. In spite of the fact that the successive systems of the past have, with but few exceptions, resulted in the nomination and election of absolutely satisfactory men, and, so far as the presidency at least is concerned, those who were desired by the majority of members, there has been much dissatisfaction, chiefly because one ticket only was named and the ordinary citizen feels aggrieved if he is offered no choice. Supplementary nominations from the floor are ungracious things at best, but it has usually been that or a merely formal ratification of the action of a nominating committee. At the convention of 1908 the matter was threshed out in detail; by an unanimous vote the sense of the convention was registered as in favor of a ticket with three names for each vacant office, and the nominating committee was told it should have at least one meeting instead of carrying on its work by correspondence. Both these wishes, formally registered by the delegates, were disregarded by the committee and once more a single ticket was presented. Its manifest excellence in every way prevented supplementary nominations, and it was overwhelmingly endorsed, but the general dissatisfaction was as evident as ever, and the Board was instructed to invent some new scheme (following more or less the lines of that recently put in force by the Boston Chapter), whereby Institute members may form groups of a given number and nominate directly for any office, a certain number of votes automatically placing a name in nomination without the intervention of a nominating committee.

Apart from the legitimate work of a convention there was something less of interest than in recent years. The McKim Memorial Exhibition was all it should be, but the topic chosen for special consideration — architecture in its relation to railroad interests — was not very inspiring, in spite of some excellent papers and one or two good speeches at the banquet. The presentation of the medal awarded to Mr. McKim by the Institute, before his death, was simple to a degree — and adequately impressive, Mr. Mead's words in acceptance wholly rising to the level of grave dignity the occasion demanded.

So far as the actual work of the convention was concerned it was, as we have said above, statesmanlike and constructive, and full of a fine sense of responsibility and community of interest. How far, however, is this going to have issue in practical form; how much of it is to be buried in proceedings; how much further ahead as a powerful and practical agency, as an organization that

compels the respect of its members and of the public, is the convention of 1909 going to force the American Institute of Architects? The work of a convention is not done when it performs its legislative routine, the function of the Institute itself is not discharged when it has looked after the current interests of its members. It has sometimes seemed to us — and we speak in all deference — that the Institute fails in a measure to realize what a constant power in public affairs it should be, and may be; that it depends too much on accomplishing something during the three days of a convention and not enough on accomplishing still more during the three hundred and sixty-two remaining days in a given year. This is not to say that the Board of Directors is inefficient, for it is exactly the reverse; it is rather that the mechanism is somehow defective, that something is needed to keep the dynamic force of a great organization constantly pulsating, not only through its own veins, but as well out into the arteries of the great social entity of which it is a part.

It may seem ungracious to suggest this view of the case in the face of the remarkable developments in this line that have taken place during the last generation. Of late years, under one able president after another, and with the aid of singularly well chosen Boards of Directors, the Institute has been coming into its own with giant strides. Its work for the conservation of the L'Enfant plan of Washington and its constant and always successful fights against legislative ignorance; the influence it has exerted throughout America in the line of good city planning and improvements; its encouragement of education and the beneficent influence it has had on the schools; the dignified and even august appearance it has made at its Washington conventions through its exhibitions, memorial meetings, and its really stately banquets, where the most distinguished men in America have been its guests — all these things have proved a growing self-consciousness, and have resulted in a vastly increased respect and consideration throughout the country. There is no reason why another ten years should not see a doubled prestige, and this can easily be achieved if the conviction as to the manifest destiny of the Institute becomes implanted in its members, and if the mechanism is adapted to new necessities.

There is something about the architectural profession, or attaching to the particular quality of man that enters it, that makes the architect one of the most public-spirited, far-seeing, and vital of citizens. It is not too much to say that he is less selfish, less individually covetous, less materialistic than almost any other citizen of the Republic. The "man-in-the-street" grasps this idea with some lethargy and retains it with a relaxing hold. To him the Institute is a kind of trades union, its members either as shrewd as himself or as impractical and "no account" as the other fellow. This sentiment is reflected in Congress, in the governing boards of corporations, and in the naïve assumptions of would-be clients in certain parts of the country. For some of this the Institute is indirectly responsible, in so far as it contents itself with its own internal affairs and fails to place itself constantly before the public, asserting its prerogatives and demanding that the rights of its members shall be respected. The Institute as representing the architectural profession is no longer in the position of a suppliant

at the gates of Cesar or of Midas; in its personnel and its procedure it has no rival but the Royal Institute of British Architects, and in dignity and efficiency it is on a level with any professional organization in America. How far are these facts recognized in Congress, in state and municipal governments, or amongst private citizens fifty miles from the site of a Chapter? Any architect who has had work to do outside the large cities where there are Institute Chapters, or with the several civil governments and with many corporations as well, will give the answer, and this answer makes the question we are asking pertinent and vital.

What can the Institute do, now that it has so nearly perfected its internal affairs, to make itself known, respected, and yes, feared, if need be, throughout the length and breadth of the nation? Two suggestions offer themselves, and we present them for what they are worth. First, it might hold its regular legislative convention annually in Washington, on the lines of the best precedents of the last few years, with all that means of exhibitions, official banquets, distinguished guests, medal presentations, etc., and in addition it might have an intermediate convention in the spring or early autumn, chiefly cultural in its nature, and held in rotation in each of the great cities throughout the whole country, from St. Paul to New Orleans, Richmond to Seattle. Second, while preserving intact its present secretarial system as an administrative arm, it might have a general secretary, well paid, giving all his time, and bound to travel widely throughout the country, bringing local Chapters and isolated practitioners more closely in touch with the national organization and representing it on every possible occasion, speaking whenever opportunity offered and acting as the general mouthpiece and representative of the whole profession — amongst "them that sit in darkness" as well as in the inner circles of the enlightened.

As for the first suggestion it may be said that the more distant Chapters deserve everything the Institute can do for them, by reason of the admirable devotion they have shown for years, at great expense of time and money. No action of the late convention will receive more general approval than the vote that it was the sense of the meeting that the convention of 1910 should be held on the Pacific Coast. This is not enough, however. A convention in a generation is scant fare, yet how, as things now stand, can it be more? Public policy demands that most of the conventions should be held in Washington, and if one in three were excepted, and each Chapter were treated on an equal basis, it would be half a century before the turn of a given Chapter came around again. Suppose, however, that every year a second convention, without legislative powers, but free to frame legislation to be presented at the next general convention, devoted largely to exhibitions of contemporary work, papers on cultural and practical subjects, and to social intercourse, were held in the different Chapter cities, the Institute officers being present, with one or two delegates from the more distant Chapters. Would not such an event do much towards keeping these local organizations in touch with the national body, preserving their interest in its affairs, and rendering each, and the profession itself, far more powerful, since far better known, in the many cities where now the honor of the profession is

discounted, the name of the Institute an impotent shibboleth at the hands of a saving remnant? Such conventions would be valuable, not only in that they would do a scant measure of justice to the Chapters that lie far afield, while serving to keep alive from year to year the impulse of general conventions, but because they would offer an opportunity for just the sort of thing that is little by little being crowded out by the increasing business of a growing organization — essays, papers, and discussions devoted to the esthetic, historical, and practical sides of architecture. Convention is now chiefly a parliament and a dinner, and under the circumstances it cannot possibly be more; but important as are these elements they are not alone, there are others of equal value that now we are tending to forget.

Our second suggestion — that of a general secretary — is less easily put into words, and admittedly less susceptible of immediate accomplishment. Nevertheless such an official would do more, in our opinion, than any other agency towards making the Institute constantly and potently operative. The president generally is, and always should be, one of the most eminent in the profession, and such an one cannot give either the time or the thought to the constant activities of such an office. The secretary has all he can do to handle the clerical work of the Institute; moreover, different types of men are a prerequisite for the different positions. If the work is to be done it must be at the hands of a new official — an architect of high reputation, a diplomat, a good and convincing speaker — above all enthusiastic, and constructive in his type of mind. To command the services of such a man a large salary would be imperative, for he would have to give practically all his time, and this fact alone may put the proposition out of the category of practical politics. We are concerned, however, only with the principle. If it were adopted the question of ways and means would be a subject for a totally different inquiry.

Such a general secretary as we propose would be in a way the viceroy of the sovereign Institute; he would keep in touch with all the Chapters, visiting each every year, conveying to them the impulse of the president and Board, taking back to the latter what he had gathered in his wide visitations. He would follow up the reports of the committees to see that they did not find their fruition only in judicious and eloquent words. He would have immediate charge of the publication of the proceedings and other Institute matter; he would watch legislation so far as possible and bring any dangerous action that might be threatened to the immediate attention of the Board; he would accept every opportunity offered for representing the Institute at conventions, meetings, and dinners of other creative bodies; he would cultivate the best relations with those who may help to make or mar the fortunes of the profession — in fact, he would be the Institute in action between convention and convention and between one Board meeting and another.

The right man, loyally and enthusiastically directed and supported by the president and Board, would in two years double the membership of the Institute and place it in the position of dignity and respect it is now slowly acquiring, and which belongs to it by every possible right, but that, under present conditions, it can hardly achieve in its completeness within a generation.

Plate Illustrations—Description.

STATE NORMAL COLLEGE, ALBANY, N. Y. PLATES 1, 2, AND 3. The college consists of four buildings, viz: College, Science, Auditorium, and a Power House. The three main buildings are connected by peristyles. The boiler house is located at the rear and is connected to the Science Building by an underground conduit. Upon the exterior of all the buildings are used the medium shades of red "Tapestry" brick, while the columns and steps are of limestone and the window sills and cornices of white terra cotta. All brickwork was laid with stretchers tied to backing with metal ties. Rough sawed flush joints were used, about five-eighths of an inch thick and of pearl gray color. The staircases are constructed with steel strings and risers and slate treads. The interior finish throughout is of white oak with stained and waxed finish; the floors are of oak, except in basements where granolithic finish, and in toilet and bath-rooms where white vitreous tile floors were laid; and the walls and ceilings are plastered.

The heating system consists of steam forced through a conduit line to the basement subways, in which are placed stacks for indirect heating. Direct radiation is installed to supplement the indirect system. High pressure steam is supplied to the various points where needed for testing purposes, etc. Returns are all brought back under atmospheric pressure. The indirect heating system is proportioned to heat sufficient air for ventilation purposes from zero to 70°. A system of air circulation by natural draft is depended on, with flues made proportionately large to accomplish this result. The direct service takes care of the heat loss through the walls and windows of the buildings when the outside air is at zero.

The buildings are arranged for 800 pupils and are two stories high, except the central portion of the College Building, which is three stories high. The auditorium seats 800 people and is provided with a stage and necessary dressing rooms and toilet facilities. The gymnasium is located under the auditorium. The basement of the College Building contains lockers, toilet and bath-rooms for each sex. The first story provides for administrative offices and class rooms; the central portion of second story contains the library, which is equipped with steel stacks and tables; while the remainder of the second story and the entire third story of College Building are given over to class rooms. The first and second stories of the Science Building contain laboratories for physics, physiography, chemistry, and biology, with lecture rooms, private laboratories, and apparatus rooms in connection with each laboratory. In the basement of the Science Building are located manual training shops and quarters for domestic science work, also locker and toilet rooms. The cubical contents of the four buildings is 1,924,000 cubic feet. The method for figuring the cubical contents is by taking the entire area of the group within the outside face of walls and multiplying by the height from the top of the basement floor level to a point half way up the slope of the roof, then adding the cubical contents of the pipe conduits under the basement floor. The entire cost of the building, exclusive of furnishings and equipment, was about \$360,000, which is approximately 18½ cents per cubic foot. The cost of equip-

ment was \$35,000, in addition to which about \$10,000 was expended for grading, sidewalks, and driveways.

HOUSE AT BROOKLYN, N. Y. PLATES 5 AND 6. This house is an adaptation of the Georgian architecture of the time of Sir Christopher Wren to the requirements of modern city life, i. e., the style is that in vogue in England at the same period which produced the Colonial architecture in America.

The material of the exterior is a purple brick set in a bond of two stretchers to one header, which gives a suggestion of a diaper pattern to the general texture of the brickwork. This texture is most clearly seen in the illustration of the entrance door. The trimmings of white glazed sand blasted terra cotta take the place of the wooden trimmings customarily seen in the Colonial work.

The interior is designed with extreme simplicity, the greater portion of the trim being painted wood of light cream color or delicate grays and greens.

This residence possesses two features of special interest. The first of these is a large children's play room, 40 feet long, extending through the entire depth of the house. This play room is provided with large closets and also with special overhead beams from which gymnastic apparatus can be suspended. The room is placed on the top story of the house with windows on three sides, so that it receives the sunlight during the entire day, and owing to its location the children can make as much noise as they please without disturbing the remainder of the household. The other feature is a special fireproof staircase running through the entire house and provided on the level of the first floor with an exterior door connecting directly with the outside porch. This staircase, which is separated by fireproof doors from the remainder of the house, furnishes a convenient means of exit in case of trouble and at the same time obviates the unsightly feature of an exterior fire escape.

There is a cement walk extending around the outside of the garden specially adapted to roller skating and sufficiently large to permit of the use of bicycles. Outside of this path are the flower beds. A small fountain and pool at the further end of the garden forms an attractive point of view as seen from the garden front of the house.

HOUSE AT RIVERSIDE, ILL. PLATE 10. This house is designed cornerwise on the lot, to permit of a sunken garden directly in front, with an approach on either side. The color scheme of the garden is planned to harmonize with the warm brown of the brick and the buff of the stone. The frieze on the exterior is of plaster finished in a very light shade of brown. Upon the interior the entire woodwork in the main hall and dining room is treated with a silver gray tone on quarter-sawed oak, which was obtained by using a light bluish gray stain and a flake-like filler, finished with shellac, and waxed. The panels of silk tapestry and white border are framed with a wide dark mahogany strip. The dining room and den are in weathered oak, with walls of cream colored burlap and beamed ceilings having the panels of rough plaster and stained. The basement contains laundry, boiler rooms, and billiard room, while the third floor provides for the servants' quarters. The house cost \$20,000, making the cost per cubic foot 28 cents.

WILLIAM R. PLUNKETT SCHOOL, PITTSFIELD, MASS. PLATE 4. The exterior is of water struck brick and Indiana limestone. The cornice, pattern work, and projecting courses are of common brick. The main walls upon the interior are built of brick, while the closets and other minor partitions are of terra cotta. The plaster is applied directly to the masonry. Iron staircases are used throughout, while the floors in the corridors and class rooms are of maple. The roofing consists of asphalt and gravel. The gravity system of ventilating has been employed in connection with steam heat. The entire cost of the building was \$81,147, and the cost per cubic foot 14.3 cents.

HOUSE NEAR LEICESTER. PLATES 12 AND 13. This house is an example of modern domestic architecture in England. The general grouping follows strictly the lines of the plan, and the use of bricks, variegated in tone, relieves the exterior treatment of any appearance of monotony; while the sturdy treatment of the chimneys gives added character to the house.

TAP ROOM, HOTEL BELVEDERE, BALTIMORE, MD. PLATE 11. This room, which is about 50 feet long, 30 feet wide, and 18 feet high, is lined from floor to ceiling on all four sides with "Tapestry" brickwork and tile. The dado consists of plain brick laid up in Dutch cross-bond to a height of 8 feet 6 inches, finishing with a narrow belt course, which consists of two lines of blue brick separated by a pony brick 1 inch in thickness, and little spots of stucco. Above the belt course are panels of mosaic brickwork executed in deep rich red, golden brown, and blue. The openings are outlined with bands of brown-

ish gray with spots of blue, and over the openings are a number of panels worked out in varied designs, the prevailing colors of which are brownish red with outlines in gray dotted with blue. The frieze consists essentially of two members, the lower of which is formed by two lines of clear red headers with brown, red, purple, olive, and blue bricks laid at an angle of 45°, while the upper member is outlined with a gray border and embraces an interesting band of herringbone construction, the members of which are separated by pony brick 1 inch in thickness. The mortar joint, ½ inch in width, is rough cut flush throughout, thereby giving it a texture to correspond to the surface of the brick, and is of a gray color with a slight yellowish tinge.

TWO HOUSES IN SCHENLEY PARK, PITTSBURG, PA. PLATES 7 AND 8. The exterior brickwork, which is laid up in English cross-bond, presents a surface with considerable texture throughout. The plaster work is cream-white and the half timber work is stained a rich nut-brown. The porch ceilings and eaves are also plastered. The roofs are covered with a dark red tile with broken joints. The interiors of these houses are practically finished throughout in hard wood with the walls on the first floor paneled. The third floors are fitted up for servants' quarters.

HOUSE AT STATEN ISLAND, N. Y. PLATE 9. This house is built with a rich red brick for the stretchers and a very dark brick for the headers, laid up in Flemish bond, with white mortar jointing. The exterior woodwork is of white pine. The entire cost of the house was \$10,000, and approximately 22 cents per cubic foot.

Editorial Comment and Miscellany.

FROM the sixty-two designs submitted for the great water gate and Fulton memorial which is to be erected on Riverside Drive between 114th and 116th streets, New York City, at an approximate cost of \$2,500,000, the jury of award of the Robert Fulton Monument Association have announced the names of the ten successful competitors in the preliminary competition.

The jury of award consisted of two architects, Thomas Hastings and George B. Post; two laymen, Robert Fulton Cutting and Isaac Guggenheim, and Lansing C. Holden as advisory architect.

Each successful

contestant received a prize of \$500 and, in further competition, additional prizes will be awarded to the first four among the ten already announced, bringing the total in prizes to \$3,000 for first place, \$2,000 for second, \$1,500 for third, and \$1,000 for fourth place. These selections will be announced on March 15th, and the name of the winner will be given out on April 1st.

The successful contestants were Charles P. Huntington, Mills & Greenleaf, Lawrence F. Peck, J. H. Freedlander, Bosworth & Holden, and Harold Van Buren Magonigle of New York City; Robert P. Bellows of Boston, Albert Kelsey and Paul C. Cret, and Heacock & Hokanson of Philadelphia, and Herbert Scott Olin of Watertown, N. Y.

The water gate is not only to be a memorial, but is to provide the city a dignified landing place where, on spectacular occasions, officers of the United States or



FOUNTAIN IN GARDEN OF HOUSE AT SEATTLE, WASHINGTON.
Executed in "Verde Antique" matt glazed faience, by the Hartford Faience Company.
Graham & Myers, Architects.

of foreign navies may be received.

EARLY in the year another section of the dormitory group at Princeton will be started. With funds raised by the alumni, three new "entries," with accommodations for forty-five students, will be provided and an extension thus obtained of the large group donated by Mrs. Russell Sage. Frank Miles Day & Brother, it will be remembered, are the architects of the entire group. . . . Haverford College is to have a new science hall, consisting of three departments devoted to chemistry, physics, and engineering. Work will probably be started next spring. . . . What is promised to be the most impressive building on the campus of the College for Women at Western Reserve University will be the gift of Samuel Mather, of Cleveland, and his children. The building will be used for recitations and class lectures. . . . A new building is likely to be added to the Columbia College Group in consequence of the George Crocker bequest of \$1,500,000 for cancer research.

IN GENERAL.

At a recent meeting of the Architects' Association of Indianapolis, the committee having in charge the preliminary work of organizing a State Chapter of the American Institute of Architects made a favorable report on the progress of the work. A large number of members of the profession from all parts of the state have signified their intention of joining the larger body and there will be within a short time a meeting in Indianapolis for a final and permanent organization. The meeting of the local chapter closed with the elec-

tion of officers as follows: President, Arthur Bohn; vice-president, Oscar D. Bohlen; secretary and treasurer, Henry H. Dupont.

At the annual meeting of the Washington Chapter A.I.A. the following officers were elected to serve for the year 1910: President, J. Rush Marshall; vice-president, Leon E. Dessez; secretary, Louis A. Simon; treasurer, Clarence L. Harding.

Joseph S. Cote, formerly of Somervell & Cote, architects, Seattle, Washington, has opened offices in the Henry Building. Manufacturers' samples and catalogues desired.

C. Grant LaFarge, surviving partner of the firm of Heins & LaFarge, has formed a new co-

partnership with Benjamin Wistar Morris, under the firm name of LaFarge & Morris. Associated with the firm will be Arthur C. Jackson and Duncan Candler. Offices, 25 Madison Square, North, New York City.

Ernest M. Hartford and Silas Jacobson, formerly connected with the office of Clarence H. Johnston, have formed a copartnership for the practice of architecture under the firm name of Hartford & Jacobson. Offices, 520 Manhattan Building, St. Paul. Manufacturers' catalogues desired.

A. Warren Gould, architect, has entered into a copartnership with E. Frere Champney, under the firm name of Gould & Champney. Offices, American Bank Building, Seattle, Washington.

William R. Smith, architect, has opened an office at San Saba, Texas. Manufacturers' catalogues and samples desired.



INTERIOR OF CHAPEL OF THE REDEMPTIONEST FATHERS, ESOPUS, N. Y.

The interior walls are faced with buff glazed terra cotta richly ornamented with Gothic tracery; the design of the tracery and other ornaments being accentuated in many places by the judicious use of color. The work was executed by the Atlantic Terra Cotta Company.
F. J. Untersee, Architect.



DETAIL BY J. WALTER STEVENS, ARCHITECT.
The Winkle Terra Cotta Company, Makers.



DETAIL BY TOLEDANO & WOGAN,
ARCHITECTS.
Executed by the Northwestern Terra Cotta
Company.

send for a copy of a little booklet which has just been issued by Samuel Cabot, Boston. The cover design is particularly unique and attractive, and the story of waterproof stains is briefly but well told. Questions which have repeatedly been asked us are clearly answered in this little booklet.

"Tapestry" brick manufactured by Fiske & Co. were used in the Normal School Group at Albany, illustrated in the Plate Forms of this issue.

The architectural terra cotta for the residence of Julius

Liebmann, Esq., Herts & Tallant, architects, illustrated in the Plate Forms of this issue, was executed by the Atlantic Terra Cotta Company.

"Tapestry" brick manufactured by Fiske & Co. were used in the exterior walls of the house for Julius Lieb-

mann, Esq., Brooklyn, Herts & Tallant, architects, illustrated in the Plate Forms of this issue.

Frederick C. Browne and Randolph H. Almiroty, architects, have formed a partnership with offices at 3 West 29th street, New York City.

Those who are interested in waterproof brick stains would do well to

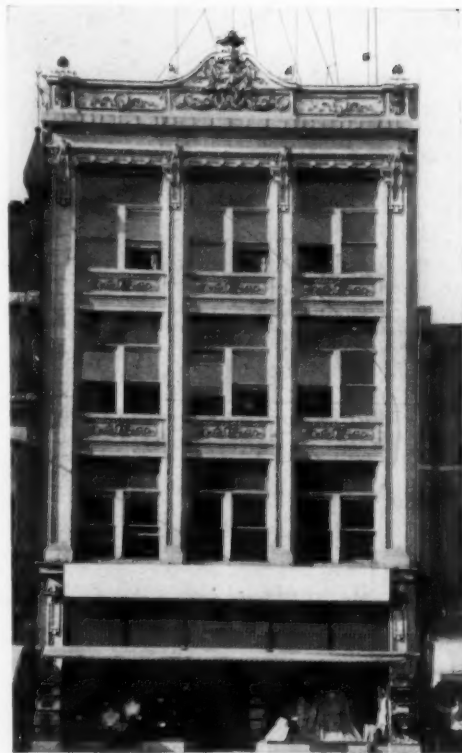
The brick used for the house at St. George, Staten Island, N. Y., by Harry S. Waterbury, architect, illustrated in this issue, was furnished by the Sayre & Fisher Co.

The bricks that were used in the Tap Room of the Hotel Belvedere, Baltimore, illustrated in the Plate Forms of this issue, were Fiske "Tapestries."

The architectural terra cotta used in the Ford Building at Detroit, illustrated on page 13 of this number, was executed by the Northwestern Terra Cotta Company.

Stebbins & Watkins, architects, formerly at No. 42 Chauncy street, Boston, Mass., are now located in their new offices at No. 164 Federal street.

Theodore C. Link, architect, announces a partnership with his son Karl E. Link under the firm name of Theo. C. Link & Son. Their address is Suite 1000-1001 Carleton Building, St. Louis.



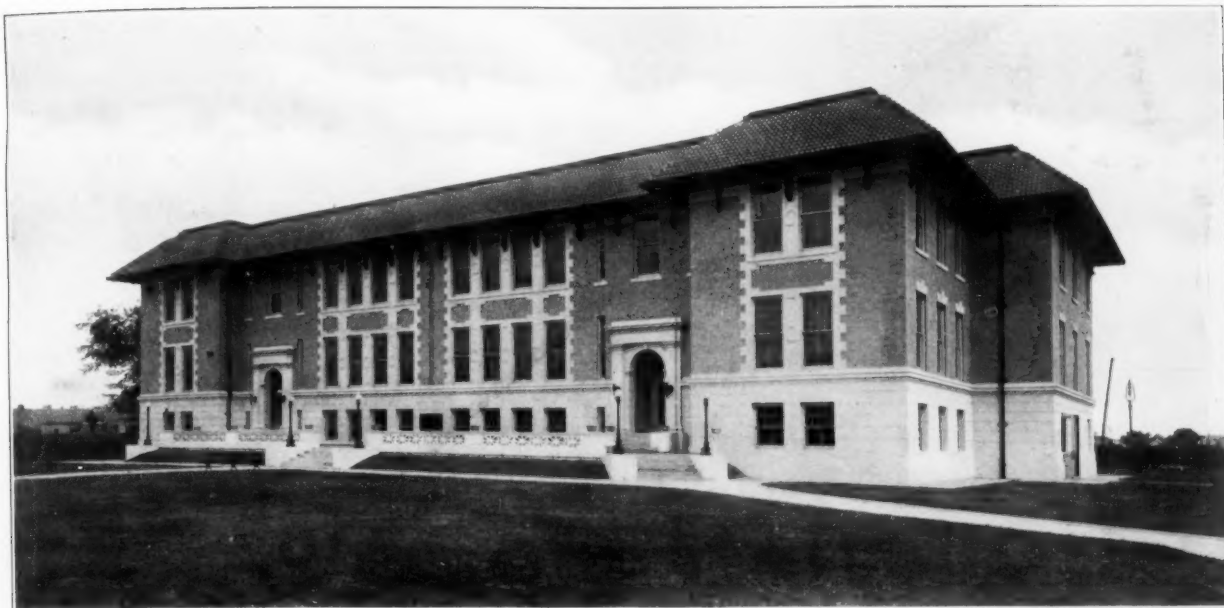
STORE BUILDING, INDIANAPOLIS.
All terra cotta front executed by Indianapolis Terra Cotta
Company.
D. A. Bohlen & Son, Architects.



DETAIL BY SCHWARTZ & GROSS,
ARCHITECTS.
The New York Architectural Terra Cotta
Company, Makers.



DETAIL BY SOMMERFELD & STECKLER,
ARCHITECTS.
The New Jersey Terra Cotta Company, Makers.



SCHOOLHOUSE AT NEW ORLEANS, LA.
Built of buff brick manufactured by the Hydraulic-Press Brick Company, of St. Louis.
E. A. Christie, Architect.

The Five Points House of Industry, which for sixty over by the Children's Aid Society for public school purposes.

years cared for children of the poor in its buildings on Worth street, New York City, has purchased a large tract of land on the White Plains Road, adjoining the grounds of the Knollwood



CITY STABLES, BELLE ISLE, DETROIT, MICH.
Roofed with German fire-flashed tile, made by Ludowici-Celadon Company.
Mason & Rice, Architects.

Plans have been filed for a twenty-story commercial building, to be erected on the site of the old Ashland House at Fourth avenue and 24th street, New York City.



DETAIL BY CROW, LEWIS & WICKENHOEFER, ARCHITECTS.
Executed by the Conkling-Armstrong Terra Cotta Company.

Country Club in Westchester County. Here it will build a new home in which to continue the work abandoned last summer when the Worth street buildings were taken

It will front 98.9 feet on the avenue and 150 on the street, and will cost \$960,000.

Construction of a new "Castle Gould" at Port Washington, L.I., is soon to be started, under Hunt & Hunt, architects. It will be



DETAIL FOR A CHURCH BY F. A. DE MEURON, ARCHITECT.
The South Amboy Terra Cotta Company, Makers.



DETAIL BY LONG, LAMOREAUX & LONG, ARCHITECTS.
American Terra Cotta & Ceramic Company, Makers.



TELEPHONE BUILDING, MILWAUKEE.
Faced with wire cut dark red brick, made by Western
Brick Company.
A. C. Eschweiler, Architect.

228 feet by 110 feet, and when completed, with garage, stables, etc., will cost nearly \$1,000,000.

Plans have been filed for a new twelve-story office building, with a three-story theater annex, to be built on the Fitzgerald plot, south-east corner Broadway and 43d street, New York City. The structure will cost about \$900,000.

WANTED—Three architectural draftsmen of experience; those of academic training preferred. Address Rubush & Hunter, architects, Indianapolis, Ind., stating age, experience, and salary desired.

WANTED—Architectural draftsman—immediate engagement. Send samples of work and state salary desired per month. Must be competent to prepare sketches and make full working drawings for moderate cost buildings. Permanent position to a good worker. H. E. Bonitz, architect, Wilmington, N. C.

WANTED—Competition draftsman—steady employment if services prove satisfactory. Send references, state experience and salary wanted. Foeller & Schober, architects, Green Bay, Wisconsin.

WANTED—Good all around architectural draftsman. One with knowledge of water colors preferred. State salary wanted. Address Box 271, Salem, Va.

SPECIAL

COLONIAL ARCHITECTURE IN SOUTH CAROLINA and GEORGIA

By E. A. CRANE and E. E. SODERHOLTZ

52 plates, very finely reproduced in heliotype, folio size (12½ x 16½), in portfolio

Exteriors, interiors, halls, mantels, doorways, staircases, furniture, details of decoration, etc. Illustrating some of the best and most interesting examples of American Colonial Work, many of which have now disappeared.

New edition, identical in size and make-up with the previous issues
\$10.00 net

THE BRUNO HESSLING COMPANY
64 EAST 12TH STREET NEW YORK, N. Y.

A CORRECTION.

On page 256 of THE BRICKBUILDER for December, in connection with the article treating of "Composite Hollow Tile," in the table giving weights and costs, the weights column is footed wrong. It should be one hundred pounds instead of ninety, and the paragraph which follows should read:

It will be seen that the depth required in both cases was the same, viz.: 15 inches; that the dead weight was in both cases identical, thereby making it possible to use the same amount of steel in girders and columns for either construction, etc.

McKIM NUMBER—THE REGULAR EDITION OF "THE BRICKBUILDER" FOR FEBRUARY WILL BE ENLARGED AND DEVOTED ENTIRELY TO THE PRESENTATION OF THE MORE IMPORTANT WORK OF CHARLES F. McKIM. THE PRICE OF THIS NUMBER—TO THOSE WHO ARE NOT SUBSCRIBERS OF "THE BRICKBUILDER"—WILL BE ONE DOLLAR. AS THE EDITION WILL BE LIMITED THOSE WISHING THIS NUMBER SHOULD PLACE THEIR ORDERS AT ONCE.

A HOUSE OF BRICK—THE TITLE OF A 72 PAGE BOOKLET WHICH CONTAINS 40 DESIGNS FOR A BRICK HOUSE TO COST ABOUT \$10,000. THESE DESIGNS WERE SUBMITTED IN COMPETITION. THREE INTERESTING ARTICLES ON BRICKWORK, COMPARATIVE COSTS, ETC. PRICE, FIFTY CENTS. ROGERS & MANSON, BOSTON.

ARCHITECTS AND DRAFTSMEN—I REGISTER ASSISTANTS FOR THE ARCHITECTURAL PROFESSION EXCLUSIVELY IN AND FOR ANY PART OF THE UNITED STATES. HAVE CALLS FOR HELP CONTINUALLY FROM THE BEST OF OFFICES IN ALL PARTS OF THE COUNTRY. MY LIST CONSISTS OF THE HIGHEST GRADE TECHNICAL MEN. NO REGISTRATION FEE AND REASONABLE TERMS. IF YOU ARE NEEDING HELP OR SEEKING A GOOD POSITION, WRITE ME. LEO A. PEREIRA, 218 LA SALLE ST., CHICAGO. Long Distance Tel., Franklin 1328.

LINOLEUM SECURED BY CEMENT TO EITHER WOODEN OR CEMENT FLOORS

Ideal Floor Coverings for Public Buildings. Elastic, Noiseless, and practically indestructible. It is in use on Battleships, cemented to steel decks in the United States, English and German Navies; should be placed on floors under pressure, and best results can only be obtained by employing skilled workmen.

The quality of our work has passed the inspection of the United States Government and numerous Architects and Builders.

The Franklin Union Building in Boston, R. Clipston Sturgis, Architect, is a sample of our work, and we have contracts for the North Dakota, the largest Battleship in the United States Navy; the extensions of the Suffolk County Court House in Boston, George A. Clough, Architect; and the Registry of Deeds, Salem, Mass., C. H. Blackall, Architect.

We solicit inquiries and correspondence.

JOHN H. PRAY & SONS COMPANY

646-658 WASHINGTON STREET, Opp. Boylston Street

BOSTON : : : : : MASS.

104M

THE BRICKBUILDER.

VOL. 19, NO. 1.

PLATE I.

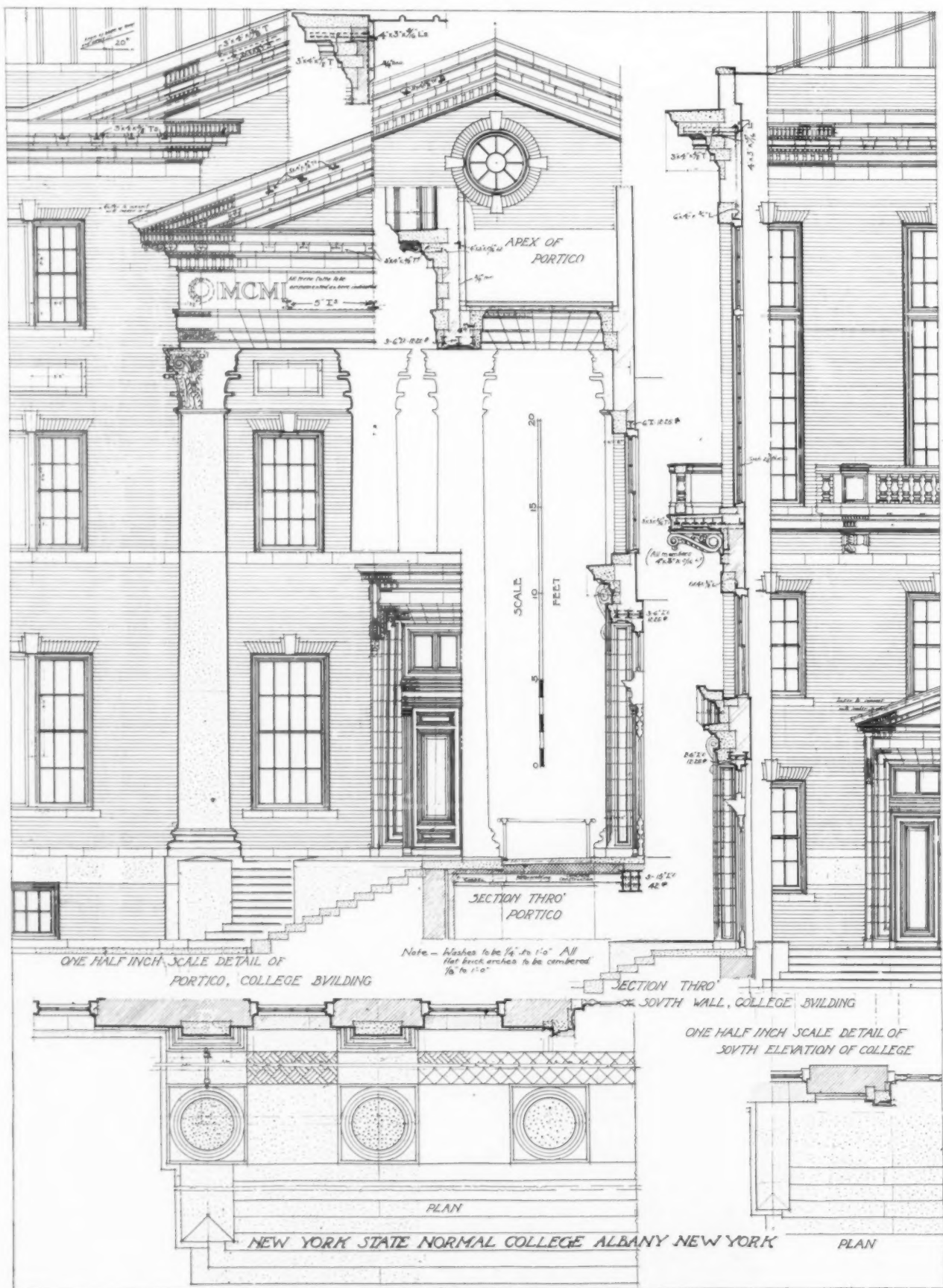


GEORGE L. HEINS & FRANKLIN B. WARE, STATE ARCHITECTS

NEW YORK STATE NORMAL COLLEGE, ALBANY, N. Y.

ALBERT R. ROSS, ARCHITECT.

Uor M

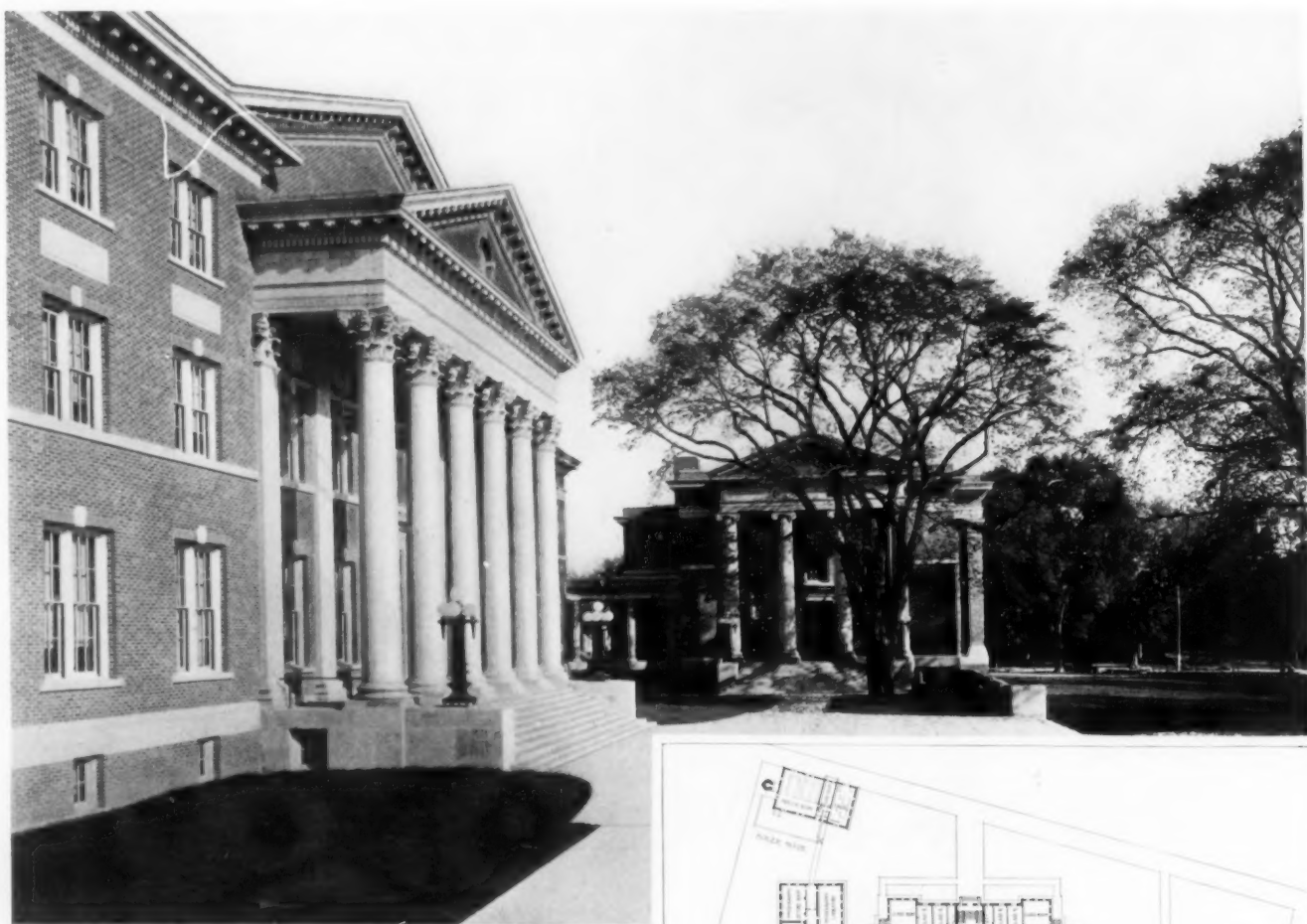


NEW YORK STATE NORMAL COLLEGE, ALBANY, N. Y.

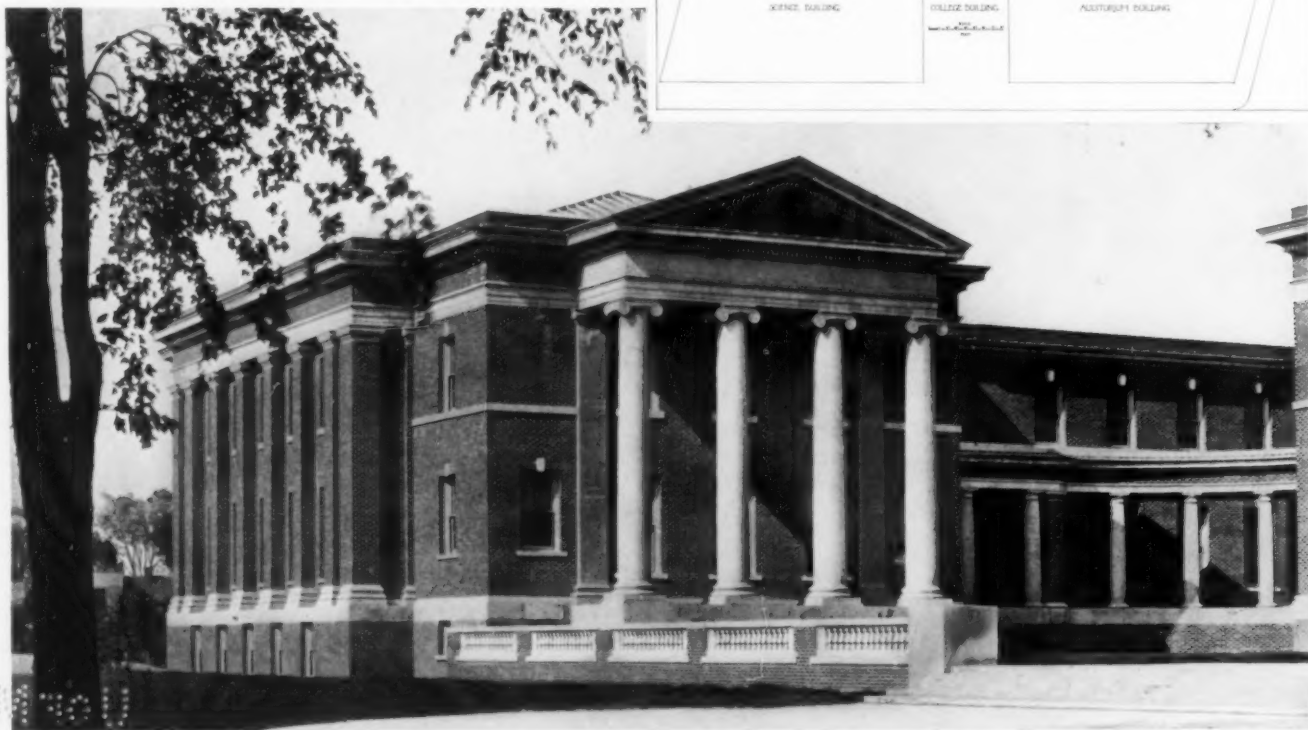
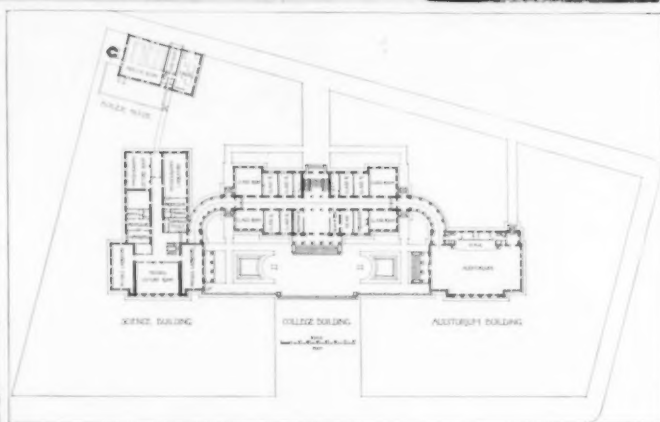
ALBERT H. ROSS, ARCHITECT.

GEORGE L. HEINS & FRANKLIN B. WARE, STATE ARCHITECTS

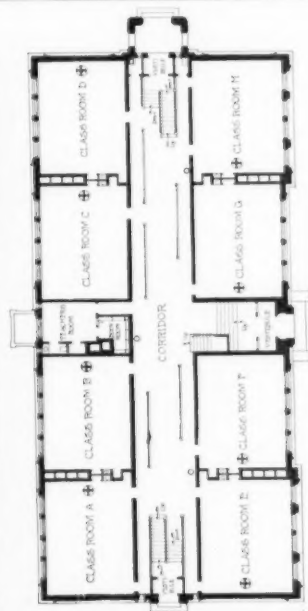
UoFM



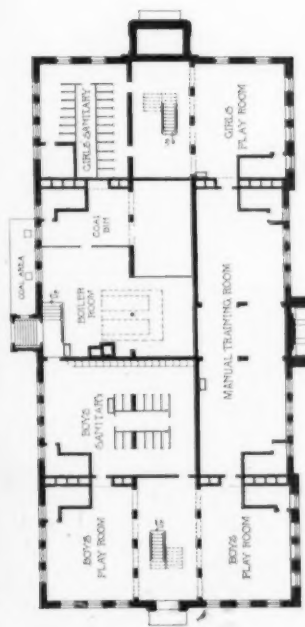
NEW YORK STATE NORMAL COLLEGE.
ALBANY, N. Y.
ALBERT R. ROSS, ARCHITECT.
GEORGE L. HEINS & FRANKLIN B. WARE, STATE ARCHITECTS.



UofM



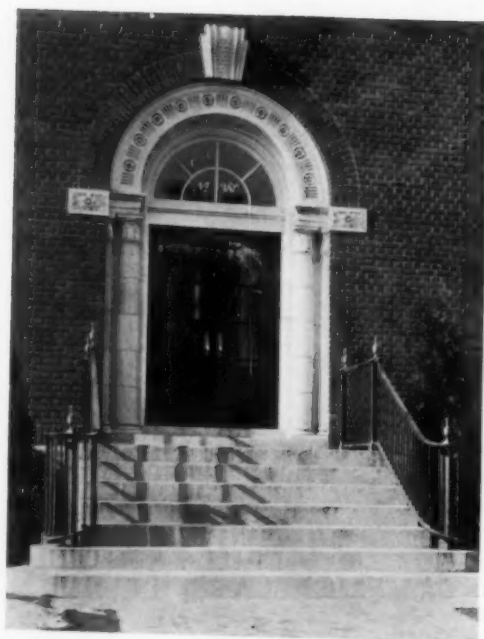
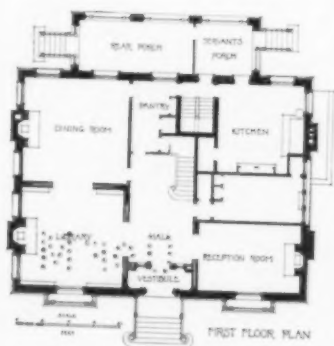
WILLIAM R. PLUNKETT SCHOOL,
PITTSFIELD, MASS.
HARDING & SEANER,
ARCHITECTS.



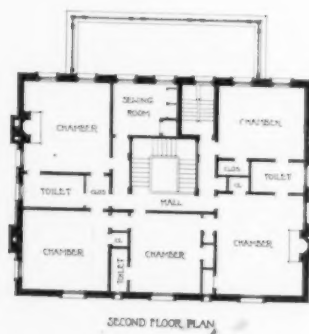
UOPM



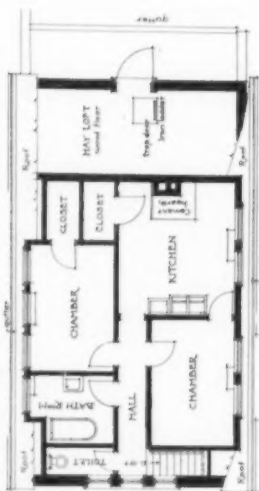
HOUSE AT
BROOKLYN,
N. Y.



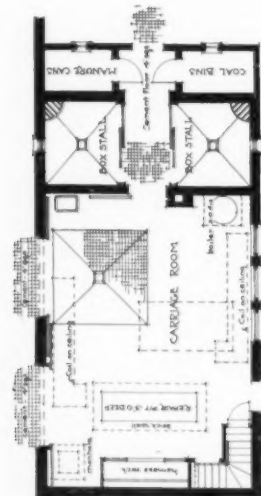
HERTS & TALLANT,
ARCHITECTS.



U of M

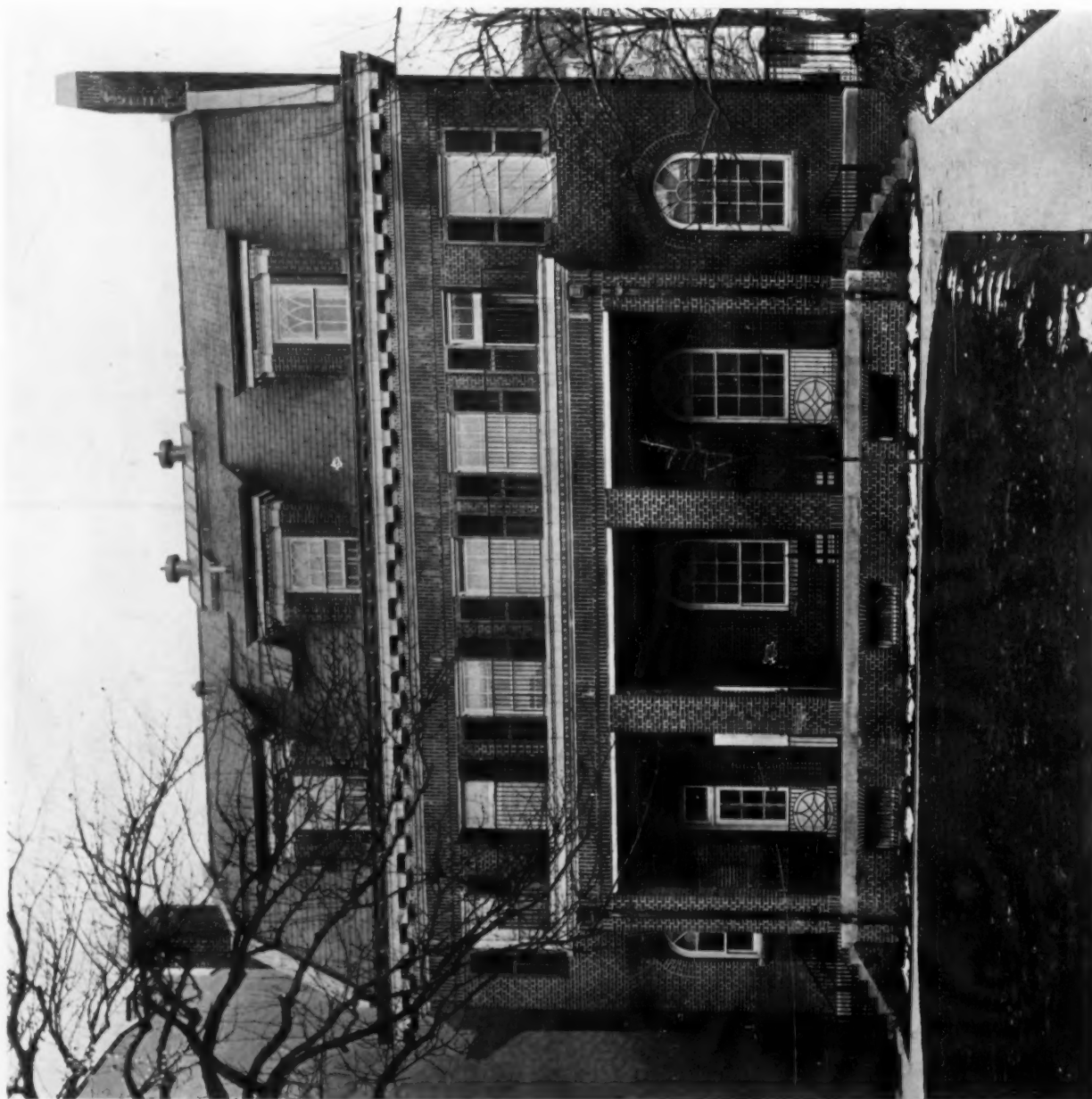


SECOND FLOOR PLAN



FIRST FLOOR PLAN

GARAGE.

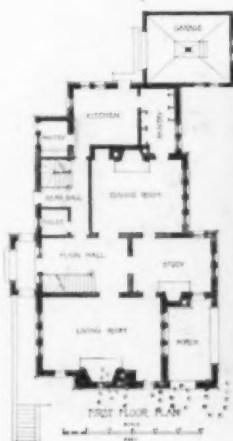


GARDEN FRONT, HOUSE AT BROOKLYN, N. Y.
HERTS & TALLANT, ARCHITECTS.

Uor M

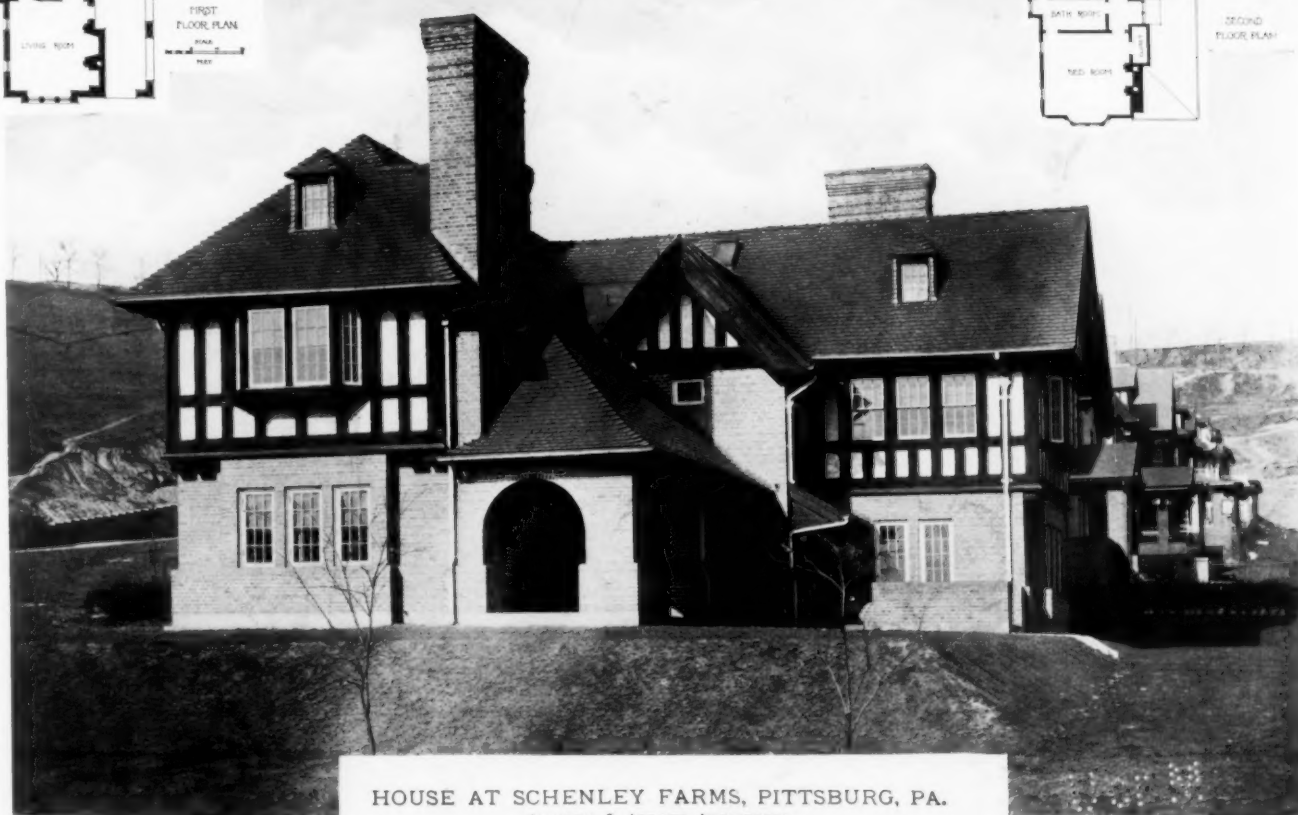


HOUSE AT
SCHENLEY
FARMS,
PITTSBURG,
PA.



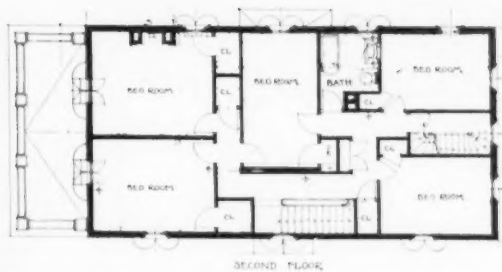
JANSSEN
&
ABBOTT,
ARCHITECTS.





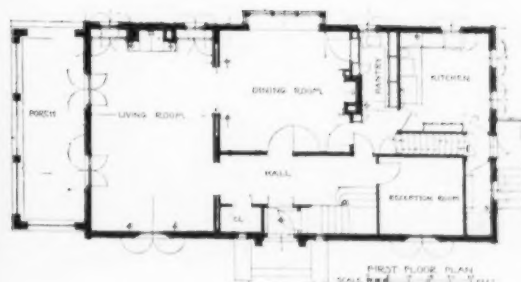
HOUSE AT SCHENLEY FARMS, PITTSBURG, PA.
JANSSEN & ABBOTT, ARCHITECTS.

1000

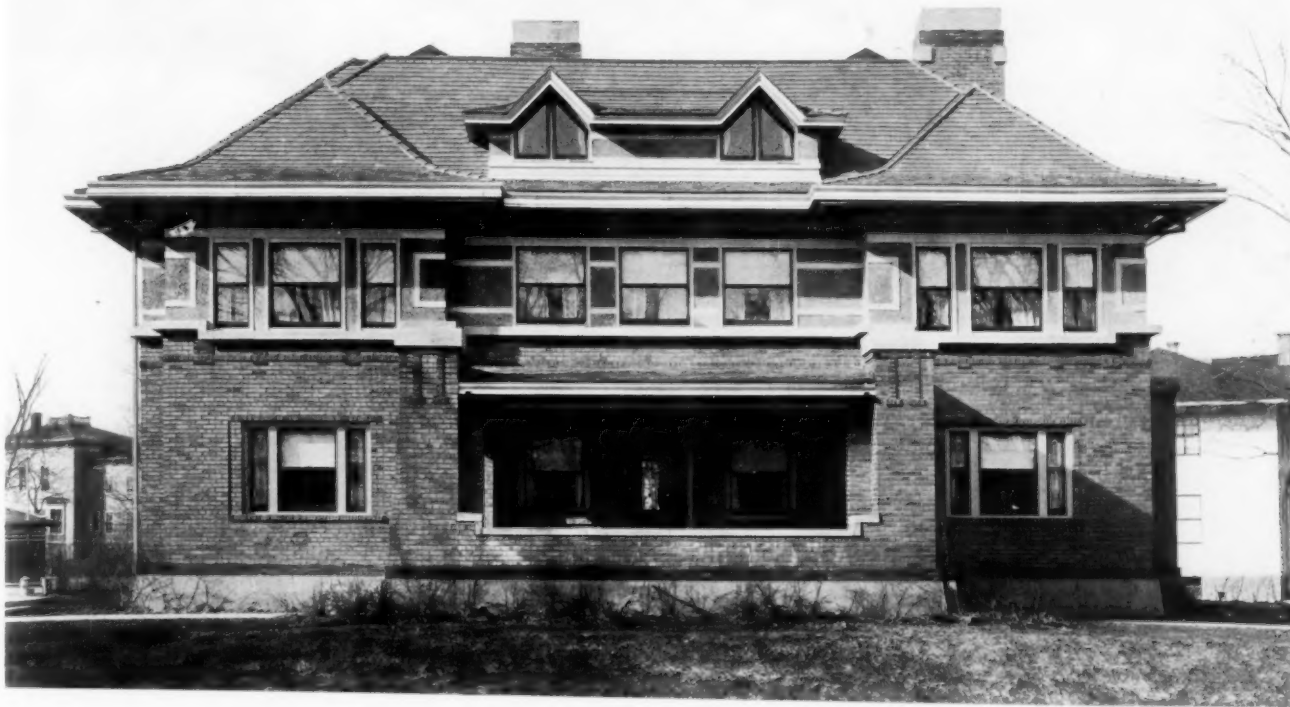


HOUSE AT ST. GEORGE,
STATEN ISLAND, N. Y.

HARRY S. WATERBURY
ARCHITECT.



1000



FIRST FLOOR PLAN

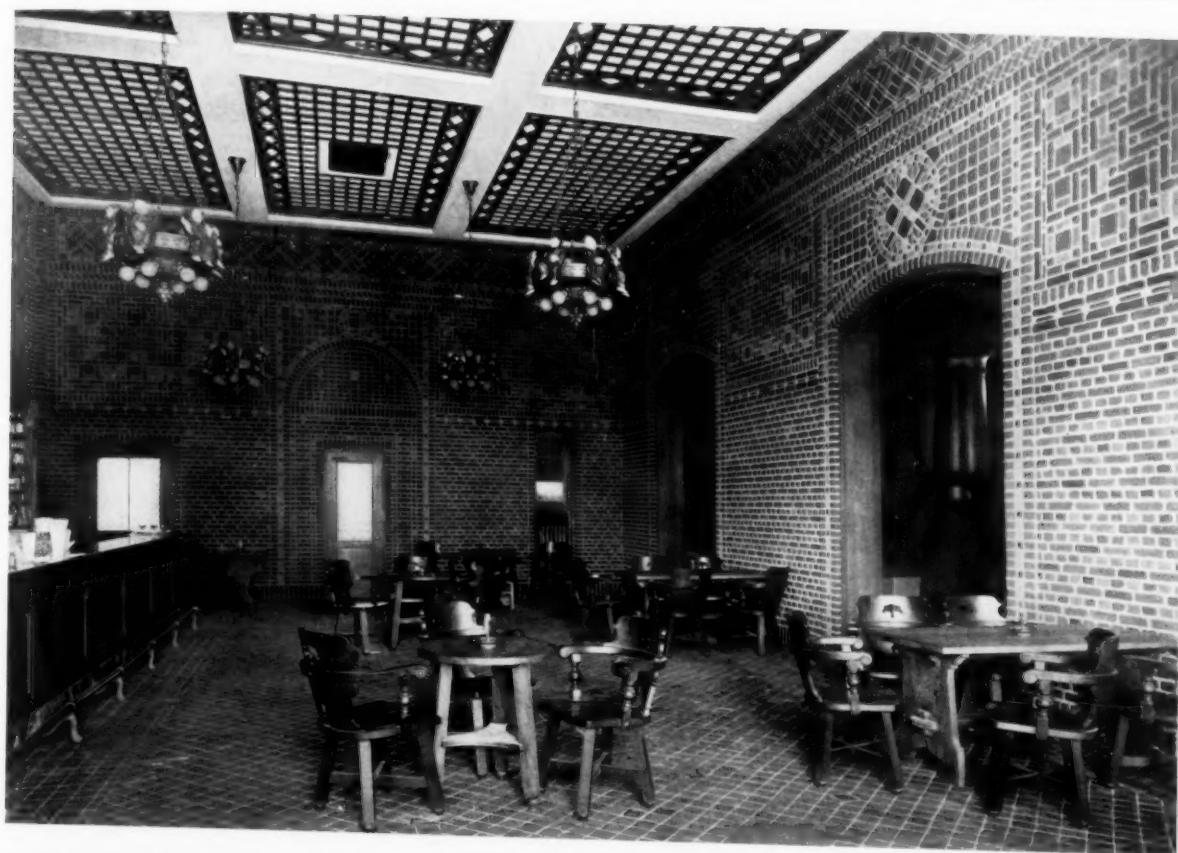
HOUSE AT
RIVERSIDE, ILL.
TALLMADGE & WATSON,
ARCHITECTS.



SECOND FLOOR PLAN

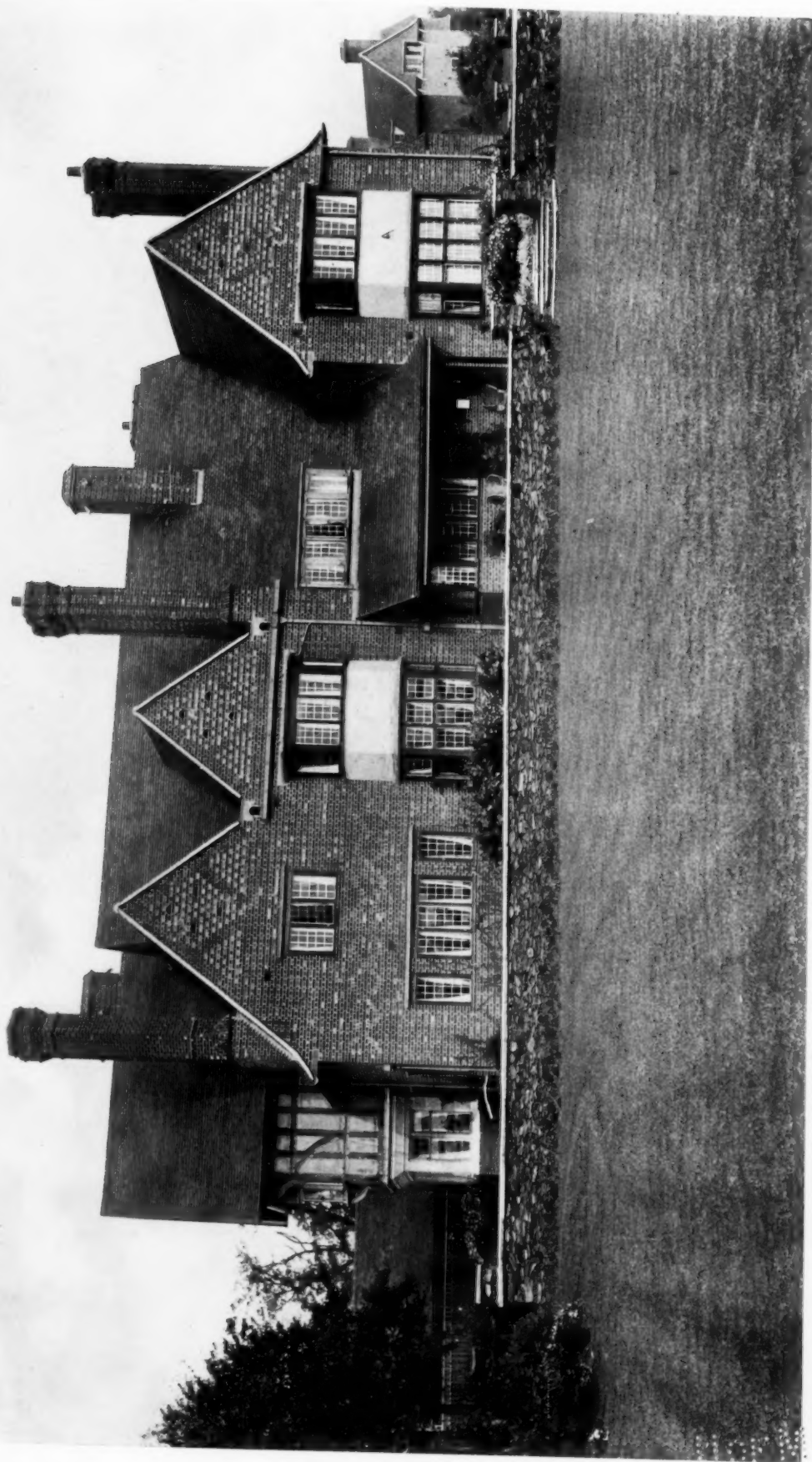


1000



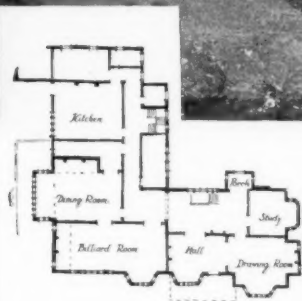
TAP ROOM, HOTEL BELVEDERE, BALTIMORE, MD.
PARKER, THOMAS & RICE, ARCHITECTS.

UOLM



HOUSE NEAR LEICESTER, ENGLAND.
STOCKDALE HARRISON & SONS, ARCHITECTS.

1904



HOUSE NEAR LEICESTER, ENGLAND.
STOCKDALE HARRISON & SONS, ARCHITECTS.

U of M

Ms. 100

BOSTON
OPERA HOUSE.
BOSTON, MASS.
WHEELWRIGHT & HAVEN,
ARCHITECTS.

